

709.51  
LC53  
c.3

THE ART INSTITUTE OF  
CHICAGO · CATALOGUE  
*of* A LOAN EXHIBITION *of*  
ANCIENT CHINESE PAINT-  
INGS, SCULPTURES, AND  
JADE OBJECTS FROM THE  
COLLECTION FORMED *by*  
CHARLES LANG FREER



1917

NOVEMBER 15 TO DECEMBER 8







ANCIENT CHINESE PAINTINGS  
SCULPTURES AND JADE OBJECTS









THE ART INSTITUTE OF CHICAGO

CATALOGUE

OF A LOAN EXHIBITION OF

ANCIENT CHINESE PAINTINGS  
SCULPTURES AND JADE OBJECTS

FROM THE COLLECTION FORMED BY

CHARLES LANG FREER

AND GIVEN BY HIM TO THE NATION

THROUGH

The Smithsonian Institution

---

COMPILED BY

FREDERICK WILLIAM GOOKIN

EXHIBITION

NOVEMBER 15 TO DECEMBER 8

1917



709.51  
C53  
C3

## PREFACE

The objects comprising this exhibition are a part of the munificent gift to the nation made by Mr. Charles L. Freer, of Detroit, Michigan, the history of which is, briefly, as follows:

In 1904 Mr. Freer transmitted to the Smithsonian Institution an offer to bequeath or make present conveyance of title to his extensive art collections to the Institution or the United States Government, and to furnish the means for erecting, after his death, a suitable building to receive them. In his communication Mr. Freer explained that—

These several collections include specimens of very widely separated periods of artistic development, beginning before the birth of Christ and ending to-day. No attempt has been made to secure specimens from unsympathetic sources, my collecting having been confined to American and Asiatic schools. My great desire has been to unite modern work with masterpieces of certain periods of high civilization harmonious in spiritual and physical suggestion, having the power to broaden esthetic culture and the grace to elevate the human mind.

These collections I desire to retain during my life for the enjoyment of students, my friends and myself, and for the further purpose of making additions and improvements from time to time. Believing that good models only should be used in artistic instruction, I wish to continue my censorship, aided by the best expert advice, and remove every undesirable article, and add in the future whatever I can obtain of like harmonious standard quality.

This generous proposition was accepted by the Board of Regents of the Institution at their annual meeting on January 24, 1906, in the following terms:

The Board of Regents, recognizing the great value to the people of the United States of the art collection so generously offered by Mr. Charles L. Freer, of Detroit, Michigan.

*Resolved*, That the Board of Regents of the Smithsonian Institution do hereby accept the tender of Mr. Freer to make present conveyance to the Institution of the title to his art collection, and to bequeath to the Institution the sum of \$500,000 for the construction of a fireproof building in which to house it, under the terms as stated in his communication to the President of the United States dated December 15, 1905.

Among the provisions of the conveyance, it was stipulated that the sum of money to be bequeathed shall be used in the construction and equipment of a fireproof building connected with the National Museum or reasonably near thereto, according to plans and specifications to be agreed upon; that the building be used exclusively for storing and exhibiting the objects comprised in the gift; that provision be made for the convenience of students and others desirous

of an opportunity for uninterrupted study of the objects embraced in the collection; that space be provided in which Whistler's Peacock Room shall be re-erected, and that no charge be made for admission to the building or for the privilege of examining or studying the objects it contains.

The original collection conveyed by a deed of gift on May 5, 1906, comprised about 2,250 objects, but the additions since made have increased the number to above 6,000. Seven American artists are represented by over 1,000 examples, more than four-fifths of which are the work of James McNeill Whistler. The oriental part of the collection consists of Chinese and Japanese paintings in screens, panels, kakemono, makimono, and albums; of pottery chiefly from Japan, Korea, China, Mesopotamia, Persia, and Egypt; of Egyptian glass; and of figures, statuettes, sculpture, mirrors, boxes, etc., in bronze, stone, wood, and lacquer. The special exhibition to which this catalogue relates comprises only 117 of these objects.

As the collection expanded, Mr. Freer became so deeply interested in its housing in Washington that he decided to anticipate the time of the erection of the building, and he employed the architect, Mr. Charles A. Platt, to make carefully studied plans. In 1915 these plans having been fully matured and approved by the Government he gave The Smithsonian Institution \$1,000,000 for the erection of the building on a selected site near The National Museum, and construction is now under way.

## INTRODUCTION

Although the fame of the master painters of ancient China is recorded in many volumes written by authors who were either contemporaries of the artists or who lived while a considerable number of their paintings could be seen, it was supposed until within a very few years past that only in Japan had any of these pictures been preserved to our time. Local conditions, it was thought, had made their preservation virtually impossible. Attempts to keep them in the South meant certain destruction by mildew or white ants. In the North the peril from mildew though lessened was never absent; and besides the ordinary vicissitudes, by no means negligible in the course of from six to fifteen centuries, the ravages of warring factions and of a succession of Turkish and Mongol conquerors have been sweepingly destructive. The discovery therefore of unsuspected treasures in the hands of collectors by whom they were most carefully and zealously guarded, came with the force of a revelation.

How great is this revelation only a few special students have as yet been privileged to know. This exhibition, however, should enable a much wider circle to form a realizing conception of the heights to which the old Chinese artists attained, and to appreciate something of the debt of gratitude which the people of the United States owe to Mr. Freer. Not only did he from the first have keen perception of the artistic value of the paintings, many of which were brought to light through his efforts, but he saw that the upheaval in China attendant upon the downfall of the Manchu dynasty afforded an unique opportunity to acquire works which their owners under ordinary circumstances could not be induced to sell, and of this he was quick to take advantage. We are indebted to him, therefore, for his truly splendid gift to the nation, and also for the knowledge and discernment that enabled him to acquire the treasures that it comprises.

The pictures shown in the present exhibition are only a few out of the much greater number of important works included in the Freer collection. In selecting them the aim has been to show examples of the styles of as many noted artists as possible while keeping the exhibition harmonious throughout. The sculptures and jade objects have been added to show something of the work of Chinese artists, and of the riches of the collection, in fields other than painting.

The inclusion in the exhibition of a few paintings which may be ancient copies instead of original works calls, perhaps, for explanation.



Despite the more abundant material for study that has been made available within the last decade, our knowledge of authentic works of the early Chinese painters is still so limited that the most competent judges often hesitate to make more than tentative pronouncements either in regard to attributions or to their ability certainly to distinguish original works from copies. From early Chinese writers we know that it was not uncommon for distinguished artists to copy paintings by masters of still more ancient times. Some of these copies were made for the purpose of study. Not infrequently the copyist made slight variations, introducing a creative element of his own in an endeavor to improve upon the original conception, and such efforts were sometimes highly esteemed by connoisseurs. Other copies called by the Chinese *fang pi i* 倣筆意, which is to say "imitating the intention of the brush," were made with the utmost care in an effort to preserve so far as possible "the spirit" of master works which were vanishing as time went on, through the fading and disintegration of the pigments, and the gradual darkening and decay of the fabrics upon which they had been applied. Sometimes these copies, in turn grown old, were recopied. In this work the Ming painters seem to have been especially active, often making several replicas of celebrated pictures, probably at the request of as many different patrons.

It is because such copies were often imbued with artistic merit of high order that their identification is so difficult. In trying to decide whether a painting is an original work or not, connoisseurs pay close attention to the character and condition of the silk or paper upon which it is painted, and of the pigments used, and to other considerations calling for minute archaeological knowledge. When original works of undoubted authenticity exist, great weight is of course given to individual characteristics which they reveal, more especially as it is shown in brush strokes and peculiarities of handling. In some instances impressions of owners' seals are helpful, as for example, when the owners were Emperors who were contemporaries of the artists. Only occasionally are signatures found upon which it is safe to place reliance. The custom of signing pictures did not come into vogue until some time during the Sung period, and even then it never became a general usage. And in the Ming period it was not uncommon for paintings preserved in Imperial collections to have the names of the putative artists appended in the guise of signatures.

From all this it will be perceived that it may not be quite easy to determine whether a painting, as for instance, a work of ravishing beauty and power, masterly in technique, and marked by the tremendous vigor and bigness of feeling that characterized the art of the T'ang period, is what it seems, or is a copy made some hundreds of years later by an eminent painter of the Sung period. Greater

certitude may be possible when there has been more ample time to study all of the ancient Chinese pictures now known to be extant or which may yet come to light. Meanwhile what reason can there be why we should not accept such a painting at its face value as a work of art and be profoundly thankful that, whether it be an original work or a wonderful copy, we are privileged to view it?

Within the limits of this introduction only the most cursory survey of the history of Chinese pictorial art can be attempted.

The recovery by Sir Aurel Stein from the refuse heaps of ancient military posts in the Taklamakan desert of written inscriptions dating back to the first century A.D., show that even at that early period the Chinese were consummate masters of the brush. Bronze vessels of still earlier periods bear witness to artistic perception and skill of high order. Aside from these vessels and the pottery of the Han period, very little survives by which we may gather an idea of Chinese art prior to the seventh century. The most noteworthy exceptions are rare jade objects such as those here exhibited, and two paintings attributed to the famous fourth century master Ku K'ai-chih, one of which is now in the British Museum and the other, recently owned by the most noted Chinese collector of modern times, is now in the Freer Collection and is included in the present exhibition.

Buddhism brought to China a great emotional awakening, which, in the centuries of the T'ang dynasty (A.D. 618-906) bore abundant fruit in art works of marvelous power. Of the achievements of the great artists of this period, one of whom, Wu Tao-tzū, is the most celebrated master in the annals of China, we have glowing accounts in the pages of Chinese historians and art critics. In Japan it has been possible to see a few paintings attributed to some of these masters; and a few stone sculptures and other works of the period have been known. But now for the first time is it possible to form a conception of what T'ang art really was. Doubtless the conception is still very hazy. It is perhaps founded almost wholly upon copies instead of original works; the age is a remote one, and excess of caution is the safest mental attitude for the enquirer. It may to some extent be based upon works wrongly attributed to the period. Nevertheless we may fairly say that the salient characteristics of T'ang style can now be grasped, and that we have enough evidence of its spirit, its magnificent spacing, and tremendous vitality, to leave no room for doubt that it represents one of the greatest creative periods in human experience.

Of the art of the Sung period (A.D. 960-1279) our knowledge is much wider. Not only have many more paintings executed during that time been preserved to our day; they are also, as we should expect, much better authenticated. They show us clearly that Sung art though closely akin to that of the early age was animated by a dif-

ferent feeling. It was an art dominated by the philosophic thought of Chan 禪 Buddhism. This philosophy, which lays especial emphasis upon meditation as the means through which alone can spiritual enlightenment be attained, was brought from India in the sixth century by Bodhidharma, the first Patriarch in China of the Chan T'sung 禪宗 or Chan sect, which is known in Japan as the Zen sect. Gradually overspreading the land, by the tenth century it had become a controlling influence in much of the intellectual life of the time. The cult of nature-mysticism inherited from the Indian Buddhists, which it included, led to a passionate love for landscape, and especially to a deep feeling for the tranquil beauty of nature, its opposition to and its "transcendence over the incidents of human life." Out of this feeling came an imaginative and poetic art of exalted refinement such as the world has never known either before or since; an art of profound insight into nature's moods, of delicate imagery and subtle suggestion, of extreme reserve, and of supreme technical accomplishment within its self-imposed limits. It was an art of form rather than of color, of noble spacing, and rhythmic line; an art appealing with equal insistence to the æsthetic sense and to the intellect.

What may be called the Golden Age of Chinese Art was a period of approximately six hundred years, beginning in the seventh century and lasting until the break-up of the Sung dynasty in the thirteenth. Thenceforward the history of pictorial art in China is a record of steadily waning performance. The spiritual illumination that made the Sung epoch so resplendent, projected some of its radiance over the Yüan period which followed, but by the time of the Ming emperors it had so nearly died out that only in the work of a few artists more highly gifted than their fellows did occasional flashes of it appear. Though the outward forms were retained, for the most part they became only barren conventions devoid of the poetic vision by which the earlier works were inspired.

That the surviving remnants of the art of the T'ang and Sung periods constitute one of the most precious heritages that the world possesses will not be questioned by any one who has learned to read the message that these great works hold for us. All that is needed is that we frankly accept their conventions, however widely they may differ from those of Western art, and that we disabuse our minds of the notion that realistic representation as such has anything to do with art. Then may we perceive that we are in the presence of art works of the purest and highest order; works in which visible things have been transmuted into ideas, and in which all unessentials have been deliberately eliminated that the quintessential may be emphasized. And the quintessential is ever the harmonic relation that is the basis of all beauty and all poetry.



## CHRONOLOGICAL LIST OF CHINESE DYNASTIES

Shang.....	B.C. 1766-1122
Chou.....	B.C. 1122- 255
Ch'in.....	B.C. 255- 209
Han.....	B.C. 206-A.D. 221

The Six Dynasties A.D. 221-617	{	Northern Chin.....	A.D. 221- 317
		Eastern Chin.....	A.D. 317- 420
		Liu Sung.....	A.D. 420- 479
		Liang.....	A.D. 502- 556
		Southern Ch'i.....	A.D. 479- 501
		Northern Ch'i.....	A.D. 550- 557
		Ch'en.....	A.D. 557- 589
		Sui.....	A.D. 590- 617

In the period known as that of "the Six Dynasties," China was divided into several kingdoms which were often in conflict with one another. Among the dynasties whose "emperors" reigned over smaller sections of the country during this period were:

Shu Han.....	A.D. 221- 263
Seated in what is now	
Szechuan .....	
Northern Wei.....	A.D. 386- 532

T'ang.....	A.D. 618- 906
The Five Dynasties.....	A.D. 907- 960
Sung.....	A.D. 960-1279
Yüan (Mongol).....	A.D. 1280-1367
Ming.....	A.D. 1368-1643
Ch'ing (Manchu).....	A.D. 1644-1911

## NOTE ON THE PRONUNCIATION AND TRANSLITERATION OF CHINESE NAMES

China is a country of many dialects. Pronunciation varies so greatly in different sections that there cannot be said to be any widely recognized standard. In pronouncing transliterated names, however, if the vowels are sounded as in Italian and the consonants as in English, the result while not quite accurate, will not be far out of the way. Each vowel should be sounded separately; there are no diphthongs. The inverted apostrophe ' indicates an aspirate. S following h, as in hsia, is an interpolated sound, most common in the Peking dialect and not forming a necessary part of the syllable which is more properly pronounced hia or zia.

The Romanized spelling of the Peking dialect has been used in this catalogue instead of the Mandarin dialect,—which would ordinarily be preferable,—as being, perhaps, more convenient for readers who may wish to consult such works as Giles' "Chinese Biographical Dictionary" and his "Introduction to the History of Chinese Pictorial Art" in which it is also used.

The reason for giving the artists' names in Chinese characters as well as in Roman letters, is to facilitate exact identification. In Chinese there are many words that are pronounced alike, but written with different ideographs. Each Chinese character has only one meaning; the sound it represents may mean many different things. Similarly several artists may have had what in sound is the same name; yet no two of them may have used the same characters in writing their names.

# CATALOGUE

## PAINTINGS

The attribution of these paintings to the artists whose names are appended, represent the views of Chinese collectors and connoisseurs. Some of the attributions appear to be well authenticated; others are more open to question. They are cited here without any attempt to pass upon their validity, our present knowledge of the works of the Chinese old masters being too limited to warrant the forming of other than tentative opinions.

### 1. ILLUSTRATION OF A POEM BY TS'AO-CHIH. 14.53

Makimono, or scroll painting, on silk, in ink and colors. Unsigned. Length 122 $\frac{1}{8}$ "; width 9 $\frac{5}{8}$ ".

ATTRIBUTED TO KU K'AI-CHIH. Chin dynasty.

Ku K'ai-chih 顧愷之, called by the Japanese Ko-gai-shi, lived in the fourth and fifth centuries A.D. His renown was very great, and many tales about him and comments upon his works are found in the writings of Chinese authors. He is first heard of in the year 364 when he put his name down for one million *cash* as his subscription to a Buddhist monastery. This he made good by painting a picture of the Arhat Vimalakirti on one of the walls, which filled the monastery with such a glory that crowds of delighted visitors soon made up the promised sum. Most of the early critics gave him high praise. One of them said that "his portraits were remarkable for their depth and spirituality; and whereas other artists of his day excelled him in flesh and bone, i.e., in anatomical correctness, he surpassed them all in expression." This opinion was not shared by Hsieh Ho, the formulator of the famous Six Canons of Art. Writing about a century after Ku K'ai-chih's time, he said of him: "He excelled in fineness of detail, and never made a false stroke; but his execution fell short of his conception, and his reputation is beyond his merits." Notwithstanding this pronouncement, his paintings were highly esteemed in after years. In the *Hsüan ho hua p'u*, which was written in the twelfth century, the titles of nine of his pictures, then in the Imperial collection, are given, and among them the roll entitled "Admonitions of the Instructress of the Palace," now in the British Museum, is mentioned. His style was still known and his works were revered a thousand years after his day. T'ang Hou of the Yüan dynasty wrote about him in

the *Hua chien*: "Ku K'ai-chih painted pictures as a silk-worm spins silk. At first sight the pictures seem flat and occasionally wanting in resemblance, but a closer inspection shows that the Six Canons are all observed."

This roll, which illustrates a poem, Lo-shen 洛神賦, written by Ts'ao-chih 曹植 (A.D. 192-232), was formerly in the famous collection of the late Tuan Fang, Viceroy of Chihli. Though attributed to Ku K'ai-chih, Mr. Freer regards it as more probably a copy made after that artist's original design by some painter of the T'ang dynasty who fully carried out the style of the early master. It is accompanied by manuscript testimonials, the first of which was written by Tung Ch'i-ch'ang, who has been called the foremost artist of the Ming dynasty, and has a high reputation as a connoisseur of works by the masters of earlier times. In this manuscript, says Mr. Ma Soo, he states that this painting was at one time in the possession of Li Kung-lin (otherwise known as Li Lung-mien), and that both it and the roll entitled "The Han She Lady" (which Mr. Ma identifies as the one now owned by the British Museum that is mentioned above) are genuine works by Ku K'ai-chih.

16.107  
2. TWO WOMEN MINSTRELS STANDING, ONE HOLDING A FAN, THE OTHER PLAYING A FLAGEOLET.

Painting, on silk, in colors. Unsigned. Height  $61\frac{3}{8}$ "; width 33".

ATTRIBUTED TO CHANG KUEI. Chin dynasty.

The attribution to a painter of the Chin dynasty (A.D. 221-420) is made upon a label which was attached to the former Chinese mounting, and is now placed upon the back of the panel. The painting is probably a copy made long after the Chin period. No biographical information about Chang Kuei 張珪 is available.

11.297  
3. KUAN-YIN WITH A BASKET CONTAINING FISH.

Painting, on silk, in ink and colors. Unsigned. Height  $55\frac{1}{2}$ "; width  $29\frac{1}{2}$ ".

ATTRIBUTED TO CHANG SENG-YU. Liang dynasty.

Chang Seng-yu 張僧繇 was an artist of the Liang dynasty (A.D. 502-556), held in the highest esteem by his contemporaries and by Chinese critics down to our time. As to the force and originality of his work there are no dissenting voices. Instead we have such glowing phrases as "His ideas gush forth like a flowing spring urged by some unseen power; and with one or two strokes of the brush, realization is achieved." Although many tales attributing to him miraculous skill have come down to us, these are not accompanied by much reliable biographical information, the chief item being that about A.D. 510 he was employed as keeper of the pictures under one



of the Imperial princes. This picture is probably an early copy of one of his works, but made after his time.

Kuan-yin is the Chinese name for the Bodhisatva Avalokiteśvara of Buddhist mythology, who is known to the Japanese as Kwannon. His name signifies the "looking down" (Sanskrit *avalokita*) "lord" (*isvara*). Being regarded as "the All-pitying One" and as the personification of power, he is the most popular divinity in the pantheon of the Mahāyāna or later development of Buddhism.

16.552 4. LUXURIANT FORESTS AND DISTANT MOUNTAINS.

Painting, on paper, in ink. Unsigned. Height  $64\frac{1}{8}$ "; width  $42\frac{3}{8}$ ".

ATTRIBUTED TO LI SHAN. T'ang dynasty.

The attribution to Li Shan 李山, an artist of the T'ang dynasty, about whom no biographical information is available, is made by Hsü Ling, a scholar living in Shanghai, who, says Mr. Ma, is regarded as an "art critic of great merit." The title of the picture is that given to it by him. His certificate states that "there were three artists named Li Shan. One, who lived during the Chin dynasty, was a painter of little merit, consequently this picture cannot be by him: nor can it be by Li Shan of the K'ang-hsi period, for that artist painted with his fingers only, whereas this picture is done with a brush. It must, therefore be attributed to Li Shan of the T'ang dynasty." But, from the accompanying label now attached to the back of the panel, it appears no more is claimed than that the picture shows "genuine traces" (*chen chi* 眞蹟) of his work.

5. PORTRAIT OF A LADY.

16.186 Painting, on silk, in colors. Unsigned. Height 51"; width  $29\frac{3}{8}$ ".

ATTRIBUTED TO YEN LI-PEN. T'ang Dynasty.

Yen Li-pen 閻立本 was one of the most distinguished of the Court painters of the first century of the T'ang dynasty. In Japan he is known as En-ryū-hon. His elder brother Yen Li-te, also one of the noted artists of his day, was in A.D. 630 preferred to high office in the State. Friedrich Hirth tells us in "Scraps from a Collector's Note Book," that Yen Li-pen, who was "Li-te's *locum tenens* as Minister of Public Works about A.D. 656, rose to be Under-secretary of State and a baron of the Empire in 658 and minister of the Cabinet (*nei-ko*) in 670. More brilliant even than his career was the reputation he earned as an artist, both in calligraphy and painting. He is considered by far the first colorist of his time, and had probably the principal share in a celebrated picture representing foreign national types, painted conjointly with his brother. He painted very numerous portraits and scenes of life in scrolls and as

wall pictures preserved in temples. Besides the lessons received from his father, Li-pen looked upon Cheng Fa-shi, the imitator of Chang Seng-yu, as his instructor, but he far surpassed him. The Emperor Hui Tsung's Gallery contained forty-two of his pictures, including several representations of foreign life and a number of portraits, whereas Li-te is represented by nine titles only, one of which reads "Wang Hi-chi (the great Calligraphist) pointing his brush."

Further biographical details about Yen Li-pen are given by Giles in his "Introduction to the History of Chinese Pictorial Art." "By A.D. 668 he had risen to the highest rank. One day when the Emperor was amusing himself in his park, he saw a strange and beautiful bird, and was so much interested that he bade Yen paint a picture of it. Yen was forthwith dubbed 'the Painter' and went home in a rage, and said to his son, 'Here am I, a not altogether unsuccessful student of literature, who can only come to the front as a painter, as if I were a menial. Take care that you do not give way to a hobby of that kind.' Nevertheless he was a very prolific artist. He painted portraits of 'the Eighteen Scholars,' and also of a number of 'meritorious officials' for the Imperial galleries and gained the sobriquet of the 'color magician.' It is further stated that he, too, painted many of the foreigners who brought tribute to the Court upon the establishment of the Empire and his treatment of human figures, hats, robes, chariots, etc., was considered to be exceptionally fine."

11.240  
6. TALL BLACK VASE AND FLOWERS.

Painting, on silk in colors. Signed. Height  $33\frac{3}{4}$ "; width  $24\frac{3}{8}$ ".

ATTRIBUTED TO YEN LI-PEN.

What purports to be a signature at the lower left reads "Presented respectfully to the Emperor. (Signed) Yen Li-pen." Since it was not customary in the T'ang period to sign paintings, this inscription is undoubtedly a recent addition.

11.235  
7. AN EMPEROR SEATED IN A GARDEN AND ATTENDED BY SEVEN LADIES. EIGHT IMPERIAL OFFICERS ALSO APPEAR AND THREE OFFENDERS.

Makimono, or scroll painting on silk, in ink and rich colors. Unsigned. Length  $82\frac{1}{2}$ "; width  $14\frac{1}{2}$ ".

ATTRIBUTED TO YEN LI-PEN.

A seal impressed in the upper right-hand corner reads, "The seal of Chia Ch'ing for examining pictures." The Emperor Chia Ch'ing reigned from 1796 to 1821. Another of his seals and a seal of the Emperor Hui Tsung (reigned A.D. 1100-1126) are impressed in the upper left-hand corner. The first of several certificates attached to



No. 2





the picture reads as translated by Mr. Roland Cheng: "Chung Nien-yüan's the 'Painting of Tang.' He has spoken brightly about this representation of the 'Story of Refusing Censor's Reprovement.' But I never saw the real picture until Kung Yu showed me this piece. Liu Chung belonged to a race of northern remote China, thus his companions have rather different countenances. Their spirit was well represented on their faces by the painter. The censors Chen Chu-kou and Chan Shu-tai had to reprove and advise the king in spite of the fact that the latter ordered his body-guards to kill them. That is a good lesson for censors. Now the present ruler does not realize the danger of the country; is there any such censor to be found in the present time? If so, we people are glad to have them. (Signed) Wang Chi-tou, Chung An-chu."

The last certificate, also translated by Mr. Cheng reads: "I saw this picture in the Aue-chou year of Wan-li (1573-1607) in my friend Wu Kou Yu's, Yüan Tai office Nanking. (Signed) Han Feng Shi."

16.541  
8. STILL LIFE, INCLUDING LARGE BLUE GLOBULAR VASE, BRONZE INCENSE BURNER, AND LOW RED DISH OF FLOWERS AND FRUIT.

Painting, on silk, in colors. Signed. Height 25"; width 21½".

ATTRIBUTED TO YEN LI-TE. T'ang dynasty.

Yen Li-te 閻立德, known to the Japanese as En-ryū-toku, was the elder brother of Yen Li-pen. Like him he was a high official and also a painter of distinction, though accounted the lesser light of the two. A Chinese critic said of him that he was especially noted for his pictures "of the people of the strange countries, and of such-like weird and uncanny subjects, in which, since the Liang and Wei dynasties no one has surpassed him."

The signature which appears at the left is a forgery added long after the painting was executed. Upon the picture are impressions of two imperial Sung seals.

16.133  
9. STILL LIFE, INCLUDING LARGE BLUE VASE OF FLOWERS, TWO POTTERY JARS, SEVERAL SCROLLS AND A LOW RED DISH OF FRUIT.

Painting, on silk, in colors. Signed. Height 35¼"; width 23".

ATTRIBUTED TO YEN LI-TE.

The signature at the left edge was added by another hand, long after the picture was painted. Certificates and a label which was attached to the former Chinese mounting attribute the painting to Yen Li-te.

04.2 10. THE KUAN-YIN OF SUSTENANCE AND TWO CHILDREN  
ON CLOUDS.

Painting on silk, in colors. Unsigned. Height  $69\frac{1}{4}$ "; width 29".

ARTIST UNKNOWN. PROBABLY BY A SUNG MASTER AFTER A DESIGN BY WU TAO-TZŪ. T'ang dynasty.

Wu Tao-yüan 吳道元, better known by his literary name Wu Tao-tzŭ 吳道子 and called by the Japanese Godoshi, was not only the foremost of the T'ang artists, by themselves a notable group, but he stands by universal consent, at the head of all Chinese painters, ancient and modern. The Chinese call him "the Prince of Painters of all Generations." He was born near the capital, which was then at Lo-yang in the province of Honan. Though in his childhood he was "a poverty-stricken orphan," his genius asserted itself so early that while yet a lad he was reputed "already a master artist." Reports of his amazing skill having reached the ears of the Emperor Hsüan Tsung (A.D. 713-762), that monarch, who is famous as a patron of the arts, gave him a place at Court and later appointed him imperial artist-in-chief. He was primarily a figure-painter and especially a painter of Buddhist figures, but is also renowned for his landscapes. His works were conceived in a grand style, and were imbued with astonishing bigness of feeling. Fenollosa, who does not hesitate to call him "one of the very greatest of the line masters of the world," says "there is a certain primal and universal energy in his design which has hardly been surpassed in the whole range of the world's art."

The high esteem in which the works of Wu Tao-tzŭ were held led to copies of many of them being made by artists of later generations, among whom it is probable were some of the eminent masters who lived during the Sung dynasty; and as time went on, copies of these copies were also made in an effort to preserve as far as possible the spirit and character of the originals. Although we know his art chiefly through these attenuations, nevertheless Fenollosa felt himself justified in saying that "it may almost be declared to be the world's supreme type in grandeur of delineation."

To this picture of "the Kuan-yin of Sustenance" Fenollosa devotes three pages in his "Epochs of Chinese and Japanese Art" (vol. I, pp. 132-134) and he gives his reasons for thinking that the basket containing the great fish, which he calls "the symbol of spiritual sustenance," was not in the original painting by Wu Tao-tzŭ, but is an addition by the Sung master who made the copy.

11. PORTRAIT OF THE EMPEROR CHAO-LIEH OF THE SHU HAN DYNASTY, BETTER KNOWN AS LIU PEI.

11.28 Painting, on silk, in colors. Unsigned. Height 57"; width 32 $\frac{5}{8}$ ".

ATTRIBUTED TO WU TAO-TZŪ.

The attribution is made by the famous scholar, poet and calligrapher Wang Wen-chi 王文治 (1730-1802), who, in a testimonial dated in 1787 now attached to the back of the panel, states when and how he saw the picture for the first time.

The Emperor Chao-lieh (A.D. 162-223), better known as Liu Pei 劉備, was the founder of the Shu Han or Minor Han dynasty, and is famous as a hero, having been left in extreme poverty when a lad by the death of his father, and in spite of this handicap having attained the throne through his own efforts. His reign, however, lasted only for a year, and neither he nor his son and successor was able to bring more than a part of the Empire under his sway. Like many of the heroes of antiquity he is reputed to have been a giant in stature.

12. SNOW SCENE IN THE MOUNTAINS IN SZECHUAN.

16.402 Painting, on silk, in ink. Height 73 $\frac{3}{4}$ "; width 38".

ARTIST UNKNOWN. PROBABLY A COPY BY AN EARLY SUNG PAINTER OF AN ORIGINAL WORK BY WANG WEI. T'ang dynasty.

On the lower edge at the left appear what purport to be the signature and an impression of the seal of the celebrated T'ang poet and painter Wang Wei, but, although the painting represents Wang Wei's technique, it is doubtless a copy by an early Sung painter, and the signature and seal appear to have been applied much later by some unauthorized person.

Wang Wei 王維, famous as a poet and also famous as one of the greatest of the T'ang painters, was born in A.D. 699. To the Japanese he is known as Omakitsu Ōi. Entering into public life he rose to high office. Giles tells us that "he was carried off by the great rebel of the day; and on the latter's death, he had some trouble to save himself from the hands of the executioner. He finally retired to a country house, and ended his days at the age of sixty in the enjoyment of such pleasures as may be derived from poetry, painting, and music, and with such consolations as may be afforded by the Buddhist religion, in which he had always been a firm believer. We are told that his pictures were full of thought and rivaled even Nature herself; also that his ideas transcended the bounds of mortality. He is chiefly remembered as a landscape painter." Fenollosa calls him "the great landscape poet of the day." He was the originator of a new and highly conventional style of landscape, executed with rather hard brush strokes.



17.157  
13. THE LO-HAN (ARHAT) NĀGASENA.

Painting, on paper in colors. Height  $40\frac{3}{4}$ "; width  $23\frac{1}{4}$ ".

ATTRIBUTED TO YANG T'ING-KUANG. T'ang dynasty.

Yang T'ing-kuang 楊庭光 was a painter who excelled in Buddhist pictures painted very much after the style of Wu Tao-tzŭ of whom he was a contemporary. At one temple he painted a picture of Samantabhadra with such success that rumor said "his brush was tipped with a *sharira* (relic) which came down from heaven for the purpose." "About 750, at an assembly, Yang secretly made a sketch of Wu Tao-tsŭ; and when the latter saw it, he exclaimed in horror, 'I am old and ugly; why take such a portrait?' He then sighed and admitted that his days of superiority were over." Commenting upon this incident, Giles remarks, "We might sympathize more with the veteran artist in his fall but for the recorded fact that when another contemporary, Huang Chen, showed great promise and appeared likely to contest the headship, 'Wu hired men to assassinate him.'"

The Sanskrit word Arhat, which means "venerable," and its equivalents Lo-han, in Chinese, and Rakan, in Japanese, are used to designate disciples of Buddha who have reached the stage of complete emancipation from worldly desire.

15.18  
14. TWO VILLAGE MUSICIANS.

Painting, on silk, in colors. Unsigned. Height 32"; width  $16\frac{1}{4}$ ".

ATTRIBUTED TO CHOU FANG. T'ang dynasty.

Chou Fang 周防, who is known also by his title Chung-lang 仲朗, flourished as an artist under the T'ang emperor Te Tsung (A.D. 780-805). Through the good offices of his elder brother who had accompanied Ko-shu Han on his victorious campaign against Turfan, "he was summoned to Court and ordered to execute a painting of a religious subject in a temple which the Emperor had just restored." It is said that "no sooner had he begun to paint than the people of the capital flocked in to watch him, fools and wise alike, some pointing out the beauties of his work, and others drawing attention to its shortcomings. He made changes accordingly, and by the end of a month or so there was not a dissentient voice to be heard, everybody uniting in praise of the painting, and declaring it to be the masterpiece of the day."

Several great pictures by him are named by Chinese writers, and the *Hsüan ho hua p'u* gives the titles of seventy-two pictures by him which were in the Imperial collection in the 12th century. Huang Po-ssu, a contemporary art critic pointed out, says Giles, "that



No. 10



Chou Fang made his name first of all by Buddhistic pictures, and that later on his Taoist pictures were among the finest of his day." But now he added, "We see nothing save his men and girls, which is very much a matter for regret."

The attribution of this painting to Chou Fang is made upon the label which was attached to the Chinese mounting and also upon an accompanying certificate.

16.50 15. THREE LADIES AND BANANA SHRUB (Pa-chiao).

Painting, on silk, in colors. Unsigned. Height  $42\frac{3}{4}$ "; width 20".

ATTRIBUTED TO CHOU FANG. T'ang dynasty.

Accompanying the picture and now mounted on the back of the panel is a certificate signed by the eminent Yüan artist Chao Meng-fu 趙孟頫 in which he expresses the opinion that the painting was executed by Chou Fang.

16.81 16. AN ANCIENT PINE TREE.

Painting, on silk, in ink. Unsigned. Height  $34\frac{3}{8}$ "; width 18".

ATTRIBUTED TO WEI YEN. T'ang dynasty.

Wei Yen 韋偃 "was a native of the metropolis who lived in modern Szechuan. He was a skilled painter of landscape, bamboos, trees, and human beings. His conceptions were lofty and his style easy." "The fact that he is mentioned by the poet Tu Fu, as a youth, proves that he must have been born somewhere about A.D. 750," says Giles, and he quotes the art-critic Huan Po-ssu who wrote: "In Ts'ao Pa's pictures of horses the spirit surpasses the form; in Han Kan's pictures of horses, the form surpasses the spirit: Wei Yen occupies a middle place between these two, the style of brushwork being very similar." But, says Giles, "the pine was his specialty—old pine trees and quaint rocks," and from an early Chinese writer he quotes; "The vulgar mob vaguely knew Wei Yen as a painter of horses; they did not know that his pine-trees and his rocks were more beautiful still." The Sung artist Mi Fei said of one picture: "This pine, with its thousand branches and ten thousand leaves, cannot have been painted in less than a year. The veins on each leaf are like real ones."

An inscription upon this picture, stating that it was painted by Wei Yen, is signed "Siang Yang," one of the names of Mi Fei. A certificate accompanying the picture and now attached to the back of the panel states that the inscription is in the handwriting of Mi Fei.



- 16.523 17. PIGEONS ON A LIMB OF A BLOSSOMING PLUM TREE.  
Painting, on paper, in colors. Unsigned. Height 23½"; width 15".

ATTRIBUTED TO PIEN LUAN. T'ang dynasty.

Pien Luan 邊鸞 is celebrated as a painter of birds and flowers.

Accompanying this picture are two testimonials, now mounted on the reverse of the panel. These are by Sung scholars and are in praise of the painting.

- 16.60 18. CHILDREN'S FEAST DAY.

Painting, on silk, in colors. Unsigned. Height 25"; width 15½".

ATTRIBUTED TO CHANG HSÜAN. T'ang dynasty.

Of Chang Hsüan 張萱 we know very little. Giles tells us that several pictures by him, the titles of which he gives, have been recorded as "among the notable works of the T'ang dynasty." It is said that "he excelled in painting women and young girls, and introduced the novelty of touching the female ear with red."

The attribution of this painting to Chang Hsüan appears on the label which was attached to the former mounting.

- 16.522 19. MOUNTAINS IN SUMMER BEFORE A STORM.

Painting, on silk, in ink. Unsigned. Height 57½"; width 35¾".

ATTRIBUTED TO WANG HIA. T'ang dynasty.

No biographical information about Wang Hia 王洽 is available. A label now upon the back of the panel attributes this painting to him, but more probably it is a Sung production after one of his designs.

- 16.79 20. T'ANG HUI RIDING OVER THE SNOW, SEARCHING FOR PLUM BLOSSOMS.

Painting, on silk, in colors. Unsigned. Height 39½"; width 16½".

ATTRIBUTED TO HAN HUANG. T'ang dynasty.

A label now on the back of the panel gives the title of the picture and attributes it to Han Huang 韓滉 an artist of the T'ang dynasty.

- 14.79 21. MOUNTAIN LANDSCAPE.

Painting, on silk, in ink and tint. Unsigned. Height 51"; width 15½".

ATTRIBUTED TO CHANG HSÜN. T'ang dynasty.

Chang Hsün 張詢 was an artist of the T'ang dynasty, who was known also by his religious name Meng Hsiu 夢休.

The attribution appears on a certificate and also on a label which was attached to the former Chinese mounting.



5.19 22. P'U-HSIEN AND SACRED ELEPHANT.

Painting, on silk, in colors. Unsigned. Height  $22\frac{1}{4}$ "; width 15".

ATTRIBUTED TO KUAN HSIU. T'ang dynasty.

A manuscript accompanying this painting attributes it to Kuan Hsiu 貫休, also known as Te-yin 德隱, and quotes from the *Hsüan ho hua p'u*, where it is stated that he was a Buddhist priest who lived most of his life in Szechuan in the Monastery of Harmony and Peace, that he was best known by his Buddhist paintings, but was also a great writer and was honored by the Emperor. He was born in A.D. 832 and lived until 912. Giles tells us that "he went to the Shu State and was received with high honor as a calligraphist and painter, every one hastening to greet him with a piece of white silk, on which he was expected to paint something."

P'u-hsien is the Chinese name for the Bodhisatva Samantabhadra, known as Fugen by the Japanese.

09.168 23. MOUNTAIN LANDSCAPE WITH SMALL WATERFALLS.

Painting, on silk, in ink and tint. Unsigned. Height  $57\frac{1}{2}$ "; width  $29\frac{3}{8}$ ".

ATTRIBUTED TO CHING HAO. The Five Dynasties.

Ching Hao 荆浩, whose nom de plume was Hung Ku-tse 洪谷子, was a landscape painter, who, says Giles, "worked for his own amusement, and wrote a small treatise on the art of landscape painting." He lived in the tenth century in the period known as the Five Dynasties, the sixty years between the fall of the T'ang dynasty and the rise of the house of Sung.

A certificate by Tung Ch'i-ch'ang 董其昌, the greatest Ming art critic, which is now attached to the back of the panel, reads, "The picture of Chung Ni in search of truth; also called the picture of Ch'un Chia-tu. It is the work of Ching Hao."

16.545 24. MONGOLIAN HUNTING SCENE.

Painting, on silk, in colors. Unsigned. Height  $44\frac{3}{4}$ "; width  $22\frac{1}{2}$ ".

ATTRIBUTED TO HU KUEI. The Five Dynasties. Tenth century.

The attribution is made upon a label which was attached to the former Chinese mounting. Hu Kuei 胡瓌 whose name is pronounced by the Japanese Ko-kai or Ko-kwai, is thought to have been a Kitan, because of his familiarity with Mongol life.

16.46 25. MA KU HOLDING A BASKET OF FISH.

Painting, on silk, in colors. Unsigned. Height  $37\frac{1}{4}$ "; width  $16\frac{1}{2}$ ".

ATTRIBUTED TO CHANG MEI. The Five Dynasties.

No biographical information concerning Chang Mei 張玫 is available. The attribution is made upon a label now attached to the back of the panel.

Ma Ku 麻姑 was the sister of Wang Yüan, an astrologer who rose to high official rank under the Emperor Han of the Han Dynasty, in the 2nd century A.D. Like her brother she was an adept in the black art. "She had long finger nails like the talons of a bird, which caused Ts'ai Ching to remark how convenient they would be for scratching one's back; whereupon he was suddenly belabored over the shoulders by strokes from an unseen whip." In Tao mythology she is regarded as a female Sien-nung (Japanese, Sennin or Rishi), that is, one who has reached the stage of immortality through meditation, asceticism, and the following of Taoist teaching.

15.122 26. MOUNTAIN LANDSCAPE, WITH PAVILIONS AND, ON A HEIGHT, THE CELEBRATED "TEMPLE OF REST."

Painting, on paper, in ink and tint. Unsigned. Height 50¼"; width 25".

ATTRIBUTED TO LI CH'ENG. Northern Sung dynasty.

Of Li Ch'eng 李成, known to the Japanese as Ri-sei, Fenolloza says that "he is the centre of the early Sung landscape style." He was descended from the Imperial house of T'ang, was very precocious in childhood, and as he grew up, developed along with a great talent for landscape painting and a love for poetry, an overfondness for wine. His skill with the brush was so great that there was an active demand for his works which were always difficult to obtain. We are told that "it was first necessary to ply him with liquor until he was tipsy: and then, no sooner did his brush descend than mist and scenery burst forth in myriad shapes." Another writer, in commenting upon his works, rapturously exclaims, "Lofty peaks in range behind range, with shrines and cottages peeping forth—in these he excelled indeed; dense groves or thin groups of trees, flowing water, shallow or deep,—in these it was as though he produced realities, pure in conception and after the old style but superior to anything that antiquity could show." In painting snow scenes he is said to have frequently followed the style of Wang Wei.

An inscription on the upper left corner of this picture reads: "Painted by Li Ch'eng. Certified by the Minister of the Interior, Kuo Tzu-siao." An impression of the large seal of the Minister appears above the inscription.

16.32 27. T'ANG-HUI SEARCHING FOR PLUM BLOSSOMS.

Painting, on silk, in ink and tints. Unsigned. Height 55⅞"; width 39¼".

ATTRIBUTED TO HSÜ TAO-NING. Sung dynasty.

Of the Sung artist Hsü Tao-ning 許道寧 Giles tells us that he "began by painting landscape after the style of Li Ch'eng 李成, with original characteristics of his own, but sank finally to pot house caricature," and he quotes the following from a Chinese author: "Whenever



No. 12

16 700 20





he saw any one asleep, or a very ugly person, he would amuse himself by caricaturing them at the pot houses, and those who knew the vic-tims would roar with laughter, and although he was severely thrashed, his clothes torn and his face spoilt, he could not mind his ways."

16.194 28. AUTUMN IN THE MOUNTAINS.

Painting, on silk, in colors. Unsigned. Height  $66\frac{1}{4}$ "; width  $37\frac{3}{4}$ ".

ATTRIBUTED TO CHIANG KUAN-TAO. Sung dynasty.

This attribution appears on a label which was attached to the former Chinese mounting. According to the *Hua shi hui chien* (Synopsis of the History of Chinese Painting) Chiang Kuan-tao 江貫道 was a native of Kiangnan (Nanking), who lived during the Sung dynasty and followed the style of Tung Yüan 董源 in painting landscapes. Regarding the style of Tung Yüan, a noted artist who held an official post under the later T'ang dynasty, and was also a native of Kiangnan, Giles tells us it is recorded in Chinese writings that he "almost always painted the hills of his own native country-side; and these, their peaks, precipices, and valleys, in all the diverse phases of wind and rain and mist, he reproduced with such skill that spectators seemed to see with their own eyes the very places indicated." His landscapes were also said to be very stimulating to poets.

16.91 29. PHŒNIX CHANTING TO THE MORNING SUN.

Painting, on silk, in colors. Unsigned. Height  $69\frac{3}{4}$ "; width  $36\frac{1}{4}$ ".

ATTRIBUTED TO HUANG CHU-PAO. Northern Sung dynasty.

This attribution and the title of the picture are given upon a label taken from the former mounting and now placed upon the back of the panel.

No biographical details about Huang Chü-pao 黃居寶 are available, save that he lived in the early years of the Sung dynasty and was a son of Huang Ch'üan 黃筌, known to the Japanese as Wō-sen, who, according to Giles, "held high office under the last ruler of the Shu State" (the last of the Five Dynasties), and "made for himself a great position in the history of Chinese Art." That his son was also an artist of distinction, this painting, assuming the accuracy of the attribution to him, clearly shows.

16.43 30. LANDSCAPE WITH RUGGED MOUNTAINS, CLIFFS, AND LOFTY FORESTS.

Painting, on silk, in ink. Unsigned. Height 60"; width  $39\frac{1}{4}$ ".

ATTRIBUTED TO CHÜ JAN. Northern Sung dynasty.

Chü Jan 巨然, also called Chü Yen, a distinguished artist of the Northern Sung dynasty, was, according to Giles, a native of the

Southern T'ang State who became a Buddhist priest, taking his vows at a local monastery, "where he set himself to study landscape. When the last ruler of this State finally submitted to the house of Sung in A.D. 975, he carried the painter Chü Jan with him to the capital, and there the latter established himself, taking up his abode at K'ai-pao Monastery, where he painted a very beautiful picture on the walls of the library, entitled 'Mountain Peaks in Morning Mists.'"

In regard to Chü Jan's style Giles quotes from Shen Kua: "He took Tung Yüan for his model and succeeded in mastering the same principles of beauty. The works of these two painters must be seen from a distance on account of the roughness of their brushwork. Seen close, the objects in their pictures seem almost like shapeless masses; but when held at a distance, the scenery and general details stand brilliantly out, stirring profound emotions and suggesting far-away thoughts as though one were gazing upon some strange land."

The attribution of this painting to Chü Jan appears upon a label which was attached to the former Chinese mounting. The inscription upon the picture is a poem by Yen Hui.

16.551  
31. MOUNTAIN SNOW SCENE, WITH RED-CLOAKED TRAVELER.

Painting, on silk, in ink and tint. Signed "Ta-nien." Height  $7\frac{3}{4}$ "; width  $3\frac{1}{2}$ ".

PAINTED BY CHAO TA-NIEN. Northern Sung dynasty.

Chao Ling-jiang 趙令襄, better known by his fanciful or studio name Chao Ta-nien 趙大年, and to the Japanese as Chotainen, was one of the masters of the Northern or early Sung, so-called to designate the period from A.D. 960 to 1126 when the capital was at K'ai-fongfu on the river Hoangho. He was, says Giles, "an Imperial clansman of the house of Sung, a fact which he considered as an obstacle to his unqualified success in art. However, he managed to receive a good education before he turned to painting and then devoted himself to copying the great masters of the Chin and T'ang dynasties. . . . Although he never travelled far afield, finding his landscapes in the country around the capital within a radius of less than a hundred miles, his pictures were sure to contain some new impression, some striking treatment. Many of his landscapes were painted on fans, at the back of which the Emperor Che Tsung (1085-1100) would inscribe appropriate lines. When he became famous, the demands made upon him were so exhausting that he cried in despair, 'This it is to be a slave to art!'" Fenollosa styles him "the painter of delicate impressionistic landscapes in color."

At the top of the painting is an inscription praising the picture and asserting that it is by Chao Ta-nien. This was written and signed, says Mr. Ma, by Huang Chu-hui, a contemporary of the artist.

32. A MOUNTAIN LANDSCAPE.

11.199 Makimono, or scroll painting, on silk, in ink and tint. Unsigned. Length 34"; width 12 $\frac{3}{4}$ ".

ATTRIBUTED TO FAN K'UAN. Northern Sung dynasty.

Fan K'uan 范寬, styled also Chung-cheng 中正, was one of the shining lights of the Northern Sung artists, who is especially celebrated as a painter of mountain scenery. One writer said of him that after withdrawing from the capital and retiring to a beautifully wooded spot on the Chung-nan Mountain in Shensi, "There he would sit gazing upon the shifting values of cloud and mist, the difficult effects of wind and moon and shadow and light, until at length his soul was filled with inspiration, and forth from his brush would come a thousand cliffs and myriads of ravines. . . . Therefore, throughout the Empire, Fan K'uan became known as one who could reproduce the spirit of the hills." Another writer says, "He gave to his mountains a genuine anatomy which ranks him as the founder of a school; and this characteristic of firmness and antiquity, plagiarized from no previous artist, entitles him to equal honors with Li Ch'eng. During the long sway of the house of Sung, these two were the only landscape painters of the very first rank, and they have never been surpassed." The dates of his birth and death are not known, but one writer states that he was "still alive" in A.D. 1026.

33. CAPTIVE MONKEY.

16.47 Painting, on silk, in ink and colors. Signed: "I Yüan-Chi." Height 37 $\frac{1}{2}$ "; width 21 $\frac{1}{2}$ ".

PAINTED BY I YÜAN-CHI. Northern Sung Dynasty.

Of I Yüan-chi 易元吉, known to the Japanese as I-gen-kitsu, Giles quotes a Chinese writer as saying that he was a native of Hunan, who "began his career as a painter of flowers and birds. When, however, he saw what Chao Ch'ang had achieved he said, 'The age does not lack men; what I must do to make a name is to strike out in some original line not already occupied by the men of old.' Thereupon he set off to travel far and wide, visiting famous mountains and great rivers; and whenever he came across any particularly fine scenery, there he would fix his attention, and roam about almost as it were in the very company of the gibbon, the deer, and the wild boar. And so, when he came to transfer with his brush these ex-



periences of mind and eye, the result was something of which the everyday world had never succeeded in catching a glimpse. Then when at home, at the back of his own house he laid out a garden and dug ponds, with rockwork and bamboos and rushes, and kept there a variety of water fowl and animals, so as to be able to watch them in movement and in repose, and to reproduce them more successfully in his pictures. Thus it was that in this branch of art no one came out on his right,"—i.e., surpassed him; the right hand being then the place of honor instead of the left as in the present day.

To this Giles adds: "We hear of him in 1066 employed in decorating the palace walls. His picture of 'A Hundred Gibbons' is several times mentioned as a masterpiece but no details are given to afford a clue either to the composition or to its style. One authority says, 'I Yüan-chi painted an immense number of pictures and signed them himself as follows, Painted by I Yüan-chi, otherwise known as Chu-Chiao, of Ch'ang-sha.' The *Hsüan ho hua p'u* gives the titles of two hundred and forty-five works of his in the Imperial collection among which were many landscapes, animals, birds, flowers, fruits, etc."

#### 34. THE CLOUD-CAPPED TEMPLE.

Painting, on silk, in ink. Signed. Height 59"; width 31".

PAINTED BY MI FEI. Northern sung dynasty.

Mi Fei 米芾 (A.D. 1051–1107), known also by his literary name or "style," Mi Yüan-chang 米元章, pronounced Bei-gen-shō by the Japanese; and by a third name, Mi Siang-yang 米襄陽, was, says Giles, "a native of Kiangsu, whose mother had been in attendance upon the Empress, and who received in consequence a military appointment in Anhuï. Summoned to be a Court painter he became a secretary in the Board of Rites, and subsequently went again into the provinces, where he died. He was a monomaniac on the subject of cleanliness, refusing to use towels or plates and bowls which had served for any one else. He spoke of a large and curiously shaped boulder as 'his brother,' and altogether he was decidedly eccentric, a fact which considerably interfered with his success in official life. On one occasion when he was out in a boat with some literary friends and was shown a specimen of calligraphy of Wang Hsih-chih (4th century), he became very excited and threatened to jump overboard unless the owner made him a present of it, which the latter was consequently obliged to do."

His eccentricity was reflected in his art, his drawing being called "almost childish," and his brush strokes showing pronounced mannerisms. In spite of these peculiarities there is a quality in his work which gained him recognition as an artist of distinction. He painted





No. 5



both landscapes and human figures, and was "a diligent copyist of the old masters." As a scholar and critic he also achieved a considerable reputation, and he was the author of the *Hua shih* "an interesting gossip book, full of miscellaneous items on pictures, how to repair them and generally care for them, what his friends had in their collections, and entries of exchanges effected, hints to guide purchasers to detect forgeries, remarks on paper, silk, etc."

This painting bears as a signature impressions of two of the artist seals at the lower left. The upper one reads "Mi Fei;" the lower, "Yüan-chang." An inscription on the painting written and signed by the Sung Emperor Hui Tsung 徽宗 (A.D. 1082-1135) attributes the painting to Mi Fei, as also do two certificates now mounted on the back of the panel, signed by Tung Ch'i-Ch'ang, the greatest of the Ming critics.

35. RAIN IN THE MOUNTAINS.

6.546 Painting, on silk in ink. Signed. Height  $40\frac{1}{2}$ "; width,  $15\frac{3}{4}$ ".

PAINTED BY MI FEI.

Signed: "Mi Fei. First year of the reign of Chung-ning on the eighth day of the second month," i. e. A.D. 1102. Three testimonials which accompanied the picture are now attached to the back of the panel. Two of these are modern poems praising Mi Fei's work: the third is written and signed by Po Hsi, a Ming collector, who points out that Mi Fei was the founder of a distinct school of painting, his movement of the brush and manner of using ink being peculiar to him.

36. MOUNTAIN LANDSCAPE.

16.188 Painting, on silk, in ink. Signed. Height 36"; width  $15\frac{7}{8}$ ".

PAINTED BY MI FEI.

Signed: "Mi Fei, painted at the Pao Tsin studio on an autumnal day in the third year of Chung-ning," i. e. A.D. 1104.

37. KUAN-YIN STANDING WITH ARMS FOLDED.

11.285 Painting, on paper, in ink. Signed. Height  $36\frac{3}{8}$ "; width  $16\frac{3}{8}$ ".

PAINTED BY LI KUNG-LIN. Northern Sung dynasty.

Li Kung-lin 李公麟, known also by the appellation Po-shi 伯時, is one of the most famous of the Chinese painters. One of the Chinese critics describes him as "the first of all the painters of the Sung dynasty, equal in brilliancy to the masters of olden times." From another author we learn that "he wrote in the style of the Chien-an period (A.D. 196-220); his calligraphy was that of the Chin-

Sung epoch (third and fourth centuries); his painting ranked with that of Ku K'ai-chih and Lu T'an-wei; and as a widely informed connoisseur in bells, incense-burners, and antiques generally, he was quite without a rival in his day." He belonged to a literary family and in 1070 he gained the highest degree and entered upon an official career. After serving in several important posts, in 1100 rheumatism compelled him to resign. He then retired to the Mountain called Lung-mien 龍眠, which means "a place where the dragon sleeps." Hence he styled himself Lung-mien Chü-shi, that is "the recluse of Lung-mien." From this came his popular appellation in after years, Li Lung-mien, which in the Japanese pronunciation becomes Ri-ryū-min. It is said of him that "during the ten years he was in office at the capital, he never frequented the mansions of influential persons; but whenever he got a holiday, if the weather was propitious, he would pack up some wine and go out of the city, taking with him two or three congenial companions. Then in some famous garden or leafy wood he would sit on a rock by the water while the hours passed quickly by." And we are told that "during all the thirty years of his official life he never for one day forgot mountain and forest; therefore his pictures were those scenes which he had brought together in his own mind." He died in 1106.

His paintings, most of which were in monochrome, evoked many panegyrics from his contemporaries and the critics of succeeding generations. "His brushwork," they said, "was like clouds passing or water flowing." He sometimes used strokes of great force, yet so minute that they seemed to be done with a brush made of a single hair. "After his death," we read, "his works became very scarce, being bought up at high prices. This led to much forgery for the sake of gain. He who is not deep in art may be taken in, but such imitation cannot escape the mirror-like skill of the connoisseur."

This picture bears, in the lower left corner, the signature: "Respectfully painted, Li Kung-lin."

17.107  
38. HORSE AND GROOM.

Painting, on paper, in ink. Unsigned. Height  $17\frac{3}{4}$ "; width  $9\frac{3}{4}$ ".

ATTRIBUTED TO LI KUNG-LIN.

"In his early years Li Kung-lin was especially fond of painting horses, and his animals were said by some to surpass even those of Han Kan himself. . . . He would pass hours gazing at the horses in the Imperial stables some of which came in tribute from Khotan and other foreign countries. . . . At length a Buddhist priest reproved him saying, 'The disposition of all living creatures is determined by influences gathered upon them during past aeons of time. Now your mind is taken up solely with horses. Take care lest by



process of metempsychosis you become a horse yourself.' At this Li was much alarmed and took to painting Buddhist pictures, in which he soon excelled."

39. MOUNTAIN LANDSCAPE WITH MANY LOHAN (ARHAT)

11.245 Painting, on paper, in ink. Signed. Height  $57\frac{3}{8}$ "; width  $15\frac{1}{8}$ ".

PAINTED BY LI KUNG-LIN.

Signed: "Kung-lin." Impressions of two seals also appear upon the painting. One is that of Huang Wen-chi; the other is that of Ch'iu Ying, a Ming painter who attained great fame as a copyist.

40. TEN LO-HAN (ARHAT).

11.158 Paintings, on paper, in ink. Mounted in an album  $14\frac{1}{4}$ " square. Signed.

PAINTED BY LI KUNG-LIN.

41. THE EIGHTEEN SCHOLARS OF THE T'ANG DYNASTY.

16.141 Makimono, or scroll painting, on silk, in ink and color. Signed. Length  $220\frac{1}{2}$ "; width 11".

PAINTED BY THE EMPEROR HUI TSUNG. Northern Sung dynasty.

Hui Tsung 惠宗 (A.D. 1082-1135), ascended the throne in 1100 as eighth emperor of the Sung dynasty. In Japan he is known as Kisō Kōtei. He was an accomplished man and a clever artist, but as a ruler he was weak, and his reign was disastrous. "Most imperial attempts at art," says Fenollosa, "are only flattered mediocrity; but Kisō's work really rises to the heights."

In Giles' "Introduction to the History of Chinese Pictorial Art" we read that "this Emperor signalized the first year of his reign by establishing an Imperial Academy of Calligraphy and Painting, and in order to collect the best available talent, he circulated an edict far and wide that a competition would be held for the election of a number of artists, success to depend upon the interpretation of certain lines of ancient poetry. 'One line was:

The bamboos envelop the inn by the bridge,

and as this was a theme capable of expression by form, the competitors unanimously devoted their energies to the elaboration of the inn. One of them, however, who was a real artist, merely allowed the sign of the inn, with the usual word *Spirits* written on it, to peep through the bamboos, thus suggesting the establishment behind.

'Another line was:

The hoof of his steed comes back heavily charged with the scent of the trampled flowers.



'But as the idea here could not be expressed by form, the problem was more difficult of solution. Again, however, a clever artist rose to the occasion. He simply painted a cluster of butterflies following at a horse's heels, evidence enough of the attraction there was. Both these two candidates were successful; for in an art examination it is originality of thought which places one man above another, just as in an ordinary examination it is superiority of literary talent. And although the two tests were not by any means calculated to produce identical results, still they both offered to men of originality a chance to separate themselves from their less-favored colleagues.' "

This citation from a Chinese writer is of value for the glimpse it affords of the poetry of suggestion through related ideas which appealed so strongly to the artists of the Sung period, and indeed to all cultivated people in the Far East from early times down to the present day. Yet the Academy of Painting (*T'u Hua Yüan*) was criticized for insistence upon "formal resemblance."

Hui Tsung's passion for precious stones, works of art, and other rare and beautiful objects, led to his downfall. "While gathering these things for him, T'ung Kuan, his head eunuch, and Chu Mien, the son of a druggist, whom he made the head of the Tribute office, so oppressed the people that in 1120 they rose in revolt. Six years later the northern part of the empire was conquered by the Kin Tartars. The next year he gave himself up, and he remained in captivity until his death in 1135.

Upon this painting which shows the T'ang scholars in an extensive landscape, are two inscriptions, written personally by the Emperor. The first at the beginning is the title, "The Eighteen Scholars of the T'ang dynasty." The other, at the end of the painting is a laudation of the scholars of the T'ang period. A manuscript on light brown paper attached to the roll is written by Wang Hsio, a Ming scholar, who states that shortly after Hui Tsung ascended the throne he called his ministers together and told them he had no interest in any pleasure except that derivable from painting; hence from that time forward he was surrounded by great painters and scholars. The silk upon which the painting is done is a fine specimen of the early Sung silk made especially for the use of painters.

16. 191  
42. FISHING WITH CORMORANTS.

Painting, on silk, in ink and tint. Unsigned. Height 45"; width 22½".

ATTRIBUTED TO HSIA KUEI. Southern Sung dynasty.

Hsia Kuei 夏珪, known also as Yu-wu, and by the Japanese as Kakkei, and widely renowned as one of the greatest landscape artists of China, was a native of Ch'ien-t'ang. He served in the Han-lin College under the Emperor Ning Tsung (A.D. 1194-1224), who deco-



No. 29



rated him with the order of the Golden Girdle. A Chinese writer quoted by Giles said of him: "He painted human figures of all sorts and conditions. His monochromes seemed to be colored; his brushwork was virile; and his ink was as though dripped on,—truly very wonderful. For his snow scenery he went to the works of Fan K'uan 范寬, and in landscape, no academician since Li T'ang has come out on his right hand," i.e., has excelled him.

Fenollosa who does not hesitate to call him "the greatest landscape artist of China, yes — of China and Japan if not of the world," says he "seldom did figures." Apparently few of his figure paintings have survived, but enough of his landscapes have come down to us to justify the assertion that as a master of ink painting he is unrivaled. Especially did he excel in handling ink so it appears to be wet. "Even the rocks and the hills," says Fenollosa, "crumble away into these gleaming touches, when the contrast of light and dark spots is inconceivably splendid." But his reputation rests upon more than mere mastery of the brush: it is based also upon the rare spiritual quality with which his paintings were imbued,—upon their poetic content and their insistent appeal to the æsthetic sense.

#### 43. LANDSCAPE WITH SWIFTLY FLOWING STREAM.

11.254 Painting, on silk, in rich black tint. Signed. Height 54½"; width 36".

PAINTED BY HSIA KUEI.

The signature of Hsia Kuei appears on the left edge and has been painted over. Nineteen inches below it a false signature of the artist's distinguished contemporary, Ma Yüan, has been added in large characters, such as he never used in signing pictures.

#### 44. MOUNTAIN SCENERY.

16.44 Painting, on silk in colors. Signed "Ma Yüan," on a rock at the right edge. Height 70½"; width 42¾".

PAINTED BY MA YÜAN. Sung dynasty.

Ma Yüan 馬遠 known to the Japanese as Ba En (or Bayen) is regarded as one of the three greatest painters of the Southern Sung, that is of the period covering a hundred and fifty two years — a supreme flowering time of art — when the Court, after having been driven from K'aifongfu, the northern capital, in 1126 by the Kin Tartars, had established a new capital in the ancient city of Hangchow. He "flourished as a Court painter," says Giles, "between A.D. 1190 and 1224, and came of a family many of whose members from early times were artists." His grandfather Ma Hsing-tsu 馬興祖, known to the Japanese as Ba Kōso, was one of the first members and in his day the chief critic of the Imperial Academy of Calligraphy and Painting established by the Emperor Hui Tsung.



The distinguished characteristics of Ma Yüan's works, so far as we may judge from those that have come down to us, are grandeur of conception and imaginative insight. They show keen appreciation of the poetic aspects of nature and sympathy with her moods. They reveal a masterly technique at once bold, free, and direct, yet everywhere superbly controlled. His paintings were greatly admired in Japan and a considerable number were imported thither from China and found lodgment in the collections of the daimyō, and occasionally in temples. Only his contemporaries Hsia Kuei and Mu Ch'ī 牧溪, known to the Japanese as Mokkei, are thought worthy to be ranked with him.

12.4  
45. LANDSCAPE, SHOWING ROCKY HILLS, PINE TREES, AND A PAVILION.

Painting, on silk, in ink and tint. Signed, "Ma Yüan." Height 73½"; width 38¾".

ATTRIBUTED TO MA YÜAN.

The painting is clearly in the style of Ma Yüan, but the signature is of doubtful authenticity.

11.225  
46. MELONS AND VINES.

Makimono, or scroll painting on silk, in colors. Signed. Length 78"; width 16¾".

ATTRIBUTED TO MA TA. Sung dynasty.

Ma Ta 馬達, called Ba Tatsu by the Japanese, was an elder brother of Ma Yüan, whom he is said to have excelled in painting birds.

17.183  
47. SPRING FLOWERS: APPLE AND WHITE MAGNOLIA BLOSSOMS.

Makimono, or scroll painting, on paper in colors. Unsigned. Length 31"; width 12¾".

ATTRIBUTED TO CH'ÏEN HSÜAN. Southern Sung dynasty.

Ch'ien Hsüan 錢選, called also Ch'ien Shun-chü 錢舜舉 and Ch'ien Yu-tan, and known as "the man of the Jade Pool and Roaring Torrent," lived in Wu-hsing, province of Chehkiang. He "graduated as *chin shih* about 1260," says Giles, "and still faithful to the expiring Sung dynasty, joined a small coterie of which Chao Meng-fu was president. When later on Chao took office under the Mongols, Ch'ien was very indignant, and wandered about, occupying himself with poetry and painting, until the end. He required the stimulus of



wine: 'only when he was beginning to get drunk was there co-ordination of mind and hand.' When his paintings were finished, he troubled no more about them, and connoisseurs used to carry them away. His best efforts were said to be equal to works by the old masters. On one occasion he borrowed a picture of a white eagle; and after copying it carefully, he kept it and returned the copy, the owner not discovering the change. He painted human figures, landscapes, flowers, and birds."

The attribution of this painting to Ch'ien Shun-chü is made upon the label upon the outside of the scroll, upon another preceding the painting, and upon an inscription following it which was written and signed by Chao Meng-fu (A.D. 1254-1322). Impressions of ten seals are upon the right edge of the painting, the oval one at the top being that of the Emperor Ch'ien Lung (A.D. 1736-1795). Three seals are impressed between the two sprays of flowers and six more upon the left edge of the painting.

15.17  
48. BRANCHES OF AN EGG PLANT, BEARING FOLIAGE, BLOSSOMS, AND FRUIT.

Scroll painting, on paper, in colors. Signed. Length 23"; width 11¼".

PAINTED BY CH'ÏEN HSÜAN.

Signed at the left: "Ch'ien Hsüan Shun-chü." And upon the same sheet with the signature is a three line ode written by the artist.

16.56+  
49. BIRDS ON A SNOW-LADEN TREE.

Painting, on silk, in colors. Unsigned. Height 25½"; width 16".

ATTRIBUTED TO KOU LUNG. Sung dynasty.

Kou Lung 勾龍, also known as Kou Shang, was an artist of the Sung dynasty concerning whom no biographical information is available. The attribution to him is made on the label formerly attached to the Chinese mounting of the picture.

11.276  
50. GARDEN SCENE IN WHICH APPEAR TWO LADIES AND A CHILD.

Painting, on silk, in colors. Signed, "Liang K'ai." Height 30½"; width 13⅝".

PAINTED BY LIANG K'AI. Sung dynasty.

Liang K'ai 梁楷, known to the Japanese as Ryokai, was an artist of the Sung dynasty. His works show marked originality. Fenollosa calls him "a free impressionist," and says, "He painted figures and landscapes whose parts seemed to fly asunder in great splinters wedged off by lightning strokes."

16.192

## 51. FOREST SCENE WITH FIGURES.

Painting, on silk, in colors. Unsigned. Height 37"; width 19".

ARTIST UNKNOWN. Probably Sung dynasty.

A manuscript on silk, accompanying this picture and now mounted on the back of the panel, written and signed by Chang Yin-chung, quotes from the *Hua shi hui chuan* 畫史彙傳, in which this picture, or one similar to it, is described and attributed to Ku K'ai-chih of the Chin dynasty.

16.135

## 52. TWO LADIES AND AN ATTENDANT.

Painting, on silk, in colors. Unsigned. Height 40"; width 23".

ATTRIBUTED TO SU HAN-CH'EN. Sung dynasty.

No biographical information regarding Su Han-ch'en 蘇漢臣 is available. A label which was attached to the former Chinese mounting attributes this painting to him and states that it once belonged to the famous studio of Chiang Chuan.

11.266

## 53. A MONGOL HUNTER ON HORSEBACK.

Painting, on silk, in colors. Unsigned. Height 49¼"; width 34¾".

ARTIST UNKNOWN. Sung dynasty.

Without signature or accompanying manuscript. An impression of the seal of a Yüan Emperor is placed near the top at the left.

11.303

## 54. LAKE AND MOUNTAIN LANDSCAPE.

Painting, on silk, in ink and colors. Unsigned. Height 29¼"; width 11¼".

ARTIST UNKNOWN. Sung dynasty.

Without signature, seal, or accompanying manuscript.

57.141

## 55. BODHIDHARMA CROSSING THE SEA.

Painting, on silk, in ink and tints. Unsigned. Height 18½"; width 10½".

ARTIST UNKNOWN. Sung dynasty.

Across the top of the picture is an inscription written in Chinese by the Japanese monk Bantsuto-konoku, whose name signifies "the Light of the Eternal Cave of the East." The inscription recites that the figure of Bodhidharma "is floating away on a reed to the West." This refers to the legend that he crossed the sea standing upon a reed. He was the twenty-eighth and last Patriarch of Buddhism in India, and the first Patriarch of Chan (Zen) Buddhism in China to which country he introduced that cult in the sixth century A.D.



No. 44





11.251 56. MOUNTAIN SCENERY.

Painting, on paper, in ink. Signed. Height  $36\frac{1}{4}$ "; width  $12\frac{1}{2}$ ".

PAINTED BY HSÜ FEN. Sung dynasty.

In the upper left corner is the signature Hsü Fen 徐賁, and the title of the painting. Another inscription in seven lines is a poem written and signed by the Emperor Ch'ien Lung (A.D. 1736-1795), bearing both his personal and his gallery seal. A manuscript by T'ieh Yün 鐵雲, a writer of the Ming period, which accompanied the picture, and is now mounted on the back of the panel, says that Hsü Fen traveled extensively along the Yangtse River to get subjects for his pictures, and also that he was famous as a poet.

17.114 57. PORTRAIT OF LU MEI-NIANG.

Painting, on silk, in colors. Unsigned. Height  $45\frac{3}{4}$ "; width  $16\frac{1}{2}$ ".

ATTRIBUTED TO HO CH'UNG. Sung dynasty.

An inscription on a label which was attached to the former mounting and is now affixed to the back of the panel, attributes the painting to a Sung artist, named Ho Ch'ung 何充, who followed an original design made during the T'ang period. It also states that Lu Mei-niang, the subject of the portrait, was a famous nun who lived in the ninth century, and was known as "The Wandering Taoist Recluse."

15.31 58. A LADY STANDING.

Painting, on silk, in colors. Height  $51\frac{1}{2}$ "; width  $29\frac{1}{8}$ ".

ARTIST UNKNOWN. Probably Sung dynasty.

The signature "Yüan Ch'ien" 袁倩 which appears upon the picture is presumably false. It is coarsely written and badly rubbed. Of Yüan Tsing nothing is known. In the inscription on the label that was attached to the former mounting he is called a T'ang artist, but the painting is more probably of the Sung period after a T'ang design.

16.48 59. A CABBAGE PLANT.

Painting, on paper, in ink. Unsigned. Height  $50\frac{1}{4}$ "; width  $23\frac{1}{2}$ ".

ATTRIBUTED TO KAO HUAI-PAO. Sung dynasty.

No biographical information concerning Kao Huai-pao 高懷寶 is available. The picture is ascribed to him in an inscription on the label that was attached to the former mounting.

16.112  
60. FISHERMAN TRAVELING HOMEWARD ON A WINTER DAY.

Painting, on paper, in ink and tint. Unsigned. Height 40"; width 16½".

ATTRIBUTED TO CHIA SHI-KU. Sung dynasty.

No biographical information regarding this artist is available. A certificate and a label both of recent date, now mounted on the back of the panel, give credit to Chia Shi-ku 賈師古 for having painted the picture with an unusual use of ink and little water, and with having invested the subject with "a big feeling for nature."

11.188  
61. A PALACE AND GARDEN FACING A LAKE.

Makimono, or scroll painting, on straw-colored silk, in brilliant colors. Unsigned. Length 39¾"; width 11⅝".

ATTRIBUTED TO LENG CHEN-JEN. Sung dynasty.

No biographical information about Leng Chen-jen 冷真人 is available. Four large characters on the mounting preceding the painting give its title, "Picture of P'eng-lai (The Isle of the Blest) with Taoist immortals playing *wei-ch'i* (Japanese *go*)."

11.241  
62. LI T'IEH-K'UAI, ONE OF THE EIGHT IMMORTALS OF TAO MYTHOLOGY.

Painting, on silk, in ink and colors. Height 66"; width 40¾".

ARTIST UNKNOWN. Late Sung or early Yüan.

Li T'ieh-k'uai 李鐵拐, that is, Li with the Iron Staff, known to the Japanese as Tekkai Sennin, was a fabulous hermit who is always represented as a beggar leaning on an iron staff. Giles, in his "Chinese Biographical Dictionary," gives the reason for this as follows: "Summoned by Lao Tzu to a conference on high, his *anima* mounted to heaven, leaving the body, with the *umbra* still present, in charge of a disciple. The latter, however, was called away to his mother's deathbed, and when the *anima* returned the *umbra* had passed as usual into the earth and dissolution had set in. The *anima* therefore took refuge in the body of a lame beggar who had just expired, that is, whose *anima* had just gone up to heaven, but whose *umbra* had not yet gone down to earth."

16.73  
63. THE BUDDHA AND CONFUCIUS: THE FORMER CARRYING A YOUNG KILIN IN HIS ARMS.

Painting, on silk, in tints. Unsigned. Height 39⅜"; width 24⅜".

ARTIST UNKNOWN. Sung or Yüan dynasty.

Probably painted after a design by Wu Tao-tzū.

11.161 64. AN ALBUM CONTAINING NINE PAINTINGS BY ARTISTS OF THE FIVE DYNASTIES AND SUNG PERIODS, AND ONE TEXTILE PICTURE.

1. LANDSCAPE.

Painting, on silk, in ink.

ATTRIBUTED TO YEN HSIEN-P'ING. Sung dynasty.

Without signature or seals. No information regarding Yen Hsien-p'ing 閻延平 is available.

2. ROCKY LANDSCAPE.

Painting, on silk, in ink.

ATTRIBUTED TO HSIA KUEI. Sung dynasty.

In the upper right-hand corner, a large Imperial seal.

3. MOUNTAIN AND LAKE SCENE.

Painting, on silk, for a fan, in ink.

PAINTED BY SHENG TZŪ CHAO. Yüan dynasty.

Signed by the artist 盛子昭 and his seal appended; upper left side. Other inscriptions and seals are those of former owners.

4. RIVER SCENE.

Painting, on silk, in ink and color.

ATTRIBUTED TO KUO HSI. Sung dynasty.

Unsigned. Kuo Hsi 郭熙 is regarded as one of the greatest of the Chinese painters. He lived in the eleventh century.

5. TOY PEDDLER.

Painting, on silk, in ink.

ATTRIBUTED TO LI KUNG-LIN (LI LUNG-MIEN)  
Sung dynasty.

Unsigned.

6. CHILDREN AT PLAY.

Painting, on silk, in ink and colors.

ATTRIBUTED TO CHOU WEN-CHŪ. Sung dynasty.

Unsigned. Chou Wen-chū 周文矩 was an artist of considerable repute, whose specialty was pictures of women.

7. FOUR FIGURES.

Painting, on silk, in ink and colors.

ATTRIBUTED TO HSÜ CH'UNG-CHÜ. Sung dynasty.

Unsigned. The seals are those of former owners. Hsü Ch'ung-chü 徐崇矩 was a grandson of Hsü Hsi 徐熙, an artist of the Southern T'ang State of the Five Dynasties period.

8. TWO DUCKS.

Painting, on silk, in ink and colors.

ATTRIBUTED TO CH'ÏEN HSÜAN. Sung dynasty.

Unsigned. The seal is that of a former owner.

9. FLOWERS.

Woven on silk, in colors.

KO-SSU (TAPESTRY). Sung dynasty.

Three seals are those of Mu-lin, a great collector of the Ming period.

10. BUTTERFLY AND FOLIAGE.

Painting, on silk, in ink and colors.

ATTRIBUTED TO HUANG CHÜ-TS'AI. The Five Dynasties.

Unsigned. The seals are those of Kou Chou-chin a former owner. Huang Chü-ts'ai 黃居采 was a son of Huang Ch'üan 黃筌, known to the Japanese as Wo-sen, an artist of the Five Dynasties, "who made for himself a great position in the history of Chinese Art."

65. HORSE AND GROOM.

Painting, on paper, in colors. Signed. Height  $26\frac{1}{2}$ "; width  $11\frac{3}{4}$ ".

ATTRIBUTED TO CHAO MENG-FU. Yüan Dynasty.

Chao Meng-fu 趙孟頫 who was born in A.D. 1254, was a lineal descendant of the founder of the Sung dynasty and was an hereditary official. "Upon the fall of the House of Sung he retired into private life until 1286 when he was summoned to Court and was appointed secretary of the Board of War. By 1316 he had risen to a high post in the Han-lin College, and was much esteemed by the Emperor, who always addressed him by his "style" or literary name Tzū-ang 子昂 instead of using his official name Meng-fu." He died in 1322. "As a calligraphist his name was known all over the Empire; and his pictures of scenery, trees, rocks, flowers, bamboos, people, and horses, were exceedingly delicate and refined." One writer says, "He had all the suggestiveness of the T'ang period (A.D. 618-906), without its elaboration; all the masculinity of the Northern Sung period (A.D. 960-1126) without its lack of restraint."





No. 62



The inscription in the upper left-hand corner of this picture reads: "In the autumn of the ninth month of the first year of the period Yüan-cheng 元貞 (i.e., A.D. 1295), Tzū-ang 子昂 Sung-hsüeh 松雪," i.e., Pine and snow, the *hao* or fancy name of Chao Meng-fu.

- 16.63 66. LANDSCAPE, WITH MANY BAMBOOS AND A PAVILION.  
Painting, on silk, in colors. Signed. Height  $35\frac{3}{4}$ "; width  $16\frac{1}{2}$ ".

PAINTED BY KUAN TAO-SHENG. Yüan dynasty.

Kuan Tao-sheng, generally known as Kuan Fu-jen 管夫人, the Lady Kuan, was the wife of the famous artist Chao Meng-fu. She also was an artist of marked ability, and was the originator of a style of painting bamboo. We are told that "for an inch of silk or a slip of paper (of her work) people would vie in offering large sums. Later students took her pictures as models." Her treatise entitled "Bamboo in Monochrome" is still regarded as an authoritative work.

Besides the signature, this painting has an ode written upon it, signed by Kuan Tao-sheng, and dated A.D. 1341.

- 09.193 67. A GLASS JAR CONTAINING FLOWERS.

Painting, on paper, in ink. Signed. Height  $47\frac{3}{8}$ "; width  $23\frac{1}{8}$ ".

PAINTED BY WANG YÜAN. Yüan dynasty.

Of Wang Yüan 王淵, Giles, who styles him "a minor painter," says that in 1329 he "had to paint the figure of a demon on a temple wall over thirty feet in height. He began by submitting a sketch which he had painted on a number of sheets pasted together, but it was found that the arms and legs of the demon were anything but anatomically correct. 'If you will deign to take instruction from an inferior,' said the managing director (quoting Confucius), 'I would advise you first to take your measurements, and then draw a nude figure. You can clothe it afterward.'"

This picture is signed and sealed: "Wang Yüan." Six manuscripts are attached to its silk mount. Five of them are poems, and one is a criticism: all of them are comparatively modern and therefore unimportant.

- 16.240 68. A WIND-BLOWN GRAPE-VINE IN MOONLIGHT.

Painting, on paper, in ink. Signed. Height 73"; width  $23\frac{3}{4}$ ".

PAINTED BY WANG LIANG-CH'EN. Yüan dynasty.

No biographical information about Wang Liang-ch'en 王良臣 is available. The inscription upon the painting was written by him and signed: "The host of Smoke and Mist, Wang Liang-ch'en." Impressions of two of his seals are appended.



09.171  
69. MOUNTAIN LANDSCAPE WITH TWO LARGE TREES IN THE FOREGROUND.

Painting, on paper, in ink. Signed. Height 27¼"; width 22¼".

PAINTED BY NI TSAN. Yüan dynasty.

Ni Tsan 倪瓚, known also by his literary name Yün-lin 雲林, i.e., Cloud Forest, and by the Japanese as Unrin, was one of the leading artists of the Yüan period. He was born in 1301 and died in 1374. Giles gives the following account of him: "He refused to enter public life, and devoted his ample fortune to collecting old books and pictures. Deeply read, he affected archaic phrases, and used only the *li* script, a form of writing which disappeared from practical life about A.D. 200. He was very timid and retiring but a great stickler for cleanliness. Foreseeing the overthrow of the Yüan dynasty, he distributed his wealth among his relatives and took refuge in obscure poverty, wandering about the lakes and rivers of Kiangsu. 'He loved to stay for ten days at a time in some monastery happy enough with his shaded lamp and wooden bed. Sometimes he would take paper and brush and sketch some such simple theme as a bamboo or a rock. These sketches he would give away to all comers, and the connoisseurs of the neighborhood bought them up at many tens of taels apiece. On one occasion a servant bought some silk and a present of money with a request that he would paint a picture. This made him very angry and he replied, 'I am no hireling artist, a hanger-on at rich men's doors.' Then he tore up the silk and sent back the money."

A Chinese critic said of him: "He was extremely tense and refined, appearing to be tender, but in reality virile. Painters of the Sung are easy to copy; painters of the Yüan dynasty are difficult to copy. The style, however, of painters of the Yüan dynasty can be caught with the single exception of Ni Tsan."

There are two inscriptions upon this painting. One at the top, placed between two oval red seals, was written and signed by the Emperor Ch'ien Lung (A.D. 1736-1795). It is a four line poem descriptive of the landscape. The other inscription, also a descriptive ode, was written and signed by the artist "Tsan, fifth day of the eighth month," year not named.

11.299  
70. LANDSCAPE SHOWING A LAKE AND DISTANT PEAKS.

Painting, on paper, in ink. Signed. Height 44"; width 22".

PAINTED BY NI TSAN. Yüan dynasty.

At the top of the picture four poems are inscribed. The first one, in four columns, is signed and sealed by the artist himself. The others were written by his friends in praise of the painting.



15.26 71. SPRING LANDSCAPE.

Painting, on paper, in ink. Signed. Height  $52\frac{3}{4}$ "; width  $24\frac{3}{4}$ ".

PAINTED BY NI TSAN.

In the upper right-hand corner is a long inscription written and signed by Ni Tsan. Mr. Ma states that it is a poetical reference to an old man who had lived through a hard winter, and the painting itself was used by the artist in a figurative sense to imply the old man's joy at the coming of the spring.

In the lower right-hand corner is an impression of the seal of Kao Shi-chi, a late Ming and early K'ang-hsi writer who was also a Minister of State.

11.27+ 72. PORTRAIT OF A PRIEST SEATED.

Painting, on paper, in ink and tint. Signed. Height 42"; width 22".

PAINTED BY CH'AO YU. Yüan dynasty.

No biographical information concerning Ch'ao Yu 樵友 is available. An inscription on the left side of the painting reads: "Painted in the hot summer days of the year Keng-seng. [Signed] Ch'ao Yu, and the first seal below the signature reads: "Yu-peng, Ch'ao Yu."

07.11+2 07.11+3 73 and 74. SAGES AND ATTENDANTS IN THE MOUNTAINS.

A pair of paintings, on silk, in ink and tints. Unsigned. Height of each  $40\frac{1}{4}$ "; width  $21\frac{1}{2}$ ".

ARTIST UNKNOWN. Yüan dynasty.

These paintings are without signature or seal and are unaccompanied by any writing.

11.307 75. POMEGRANATE TREES.

Painting, on paper, in tints. Signed. Height  $62\frac{1}{4}$ "; width  $26\frac{1}{4}$ ".

PAINTED BY T'ANG YIN. Ming dynasty.

T'ang Yin 唐寅, called also Leu-ju 六如, worked during the early years of the sixteenth century. A Chinese critic says, he painted many different subjects and all with such skill that "he was worthy to rank with older painters, but after Li T'ang (Northern Sung)," and adds that "in the achievement of fame his health broke down . . . and gazing on the works he has left behind it is impossible not to heave a sigh over his untimely fate."

An inscription near the top of the picture is a poem written and signed by the artist, and there are impressions of four of his seals.

## SCULPTURES

- 15.59 76. ERECT RELIEF FIGURE OF AVALOKITEÇVARA AND DISCIPLES.

Fragment of a tablet in white marble with traces of color. The period of the Six Dynasties. Decorations on the back of the stone include a Bodhisatva seated between trees.

Height 25 $\frac{5}{8}$ ".

- 17.240 77. STANDING FIGURE OF KUAN-YIN(AVALOKITEÇVARA).

In white marble showing colors and gilding. The Six Dynasties. From the Ku-fo-an Temple near Lu-an-fu in Shan-si.

Height 53 $\frac{3}{4}$ ".

- 16.235 78. ERECT BODHISATVA WITH CIRCULAR HALO.

Gray stone with traces of color and gilding. The Six Dynasties. Height 31 $\frac{1}{2}$ ".

- 14.20 79. LARGE HEAD OF A TEMPLE GUARDIAN.

Black limestone, with a yellow patina. Late Six Dynasties or early T'ang.

Height 14 $\frac{1}{2}$ ".

- 16.236 80. LARGE HEAD FROM A STATUE.

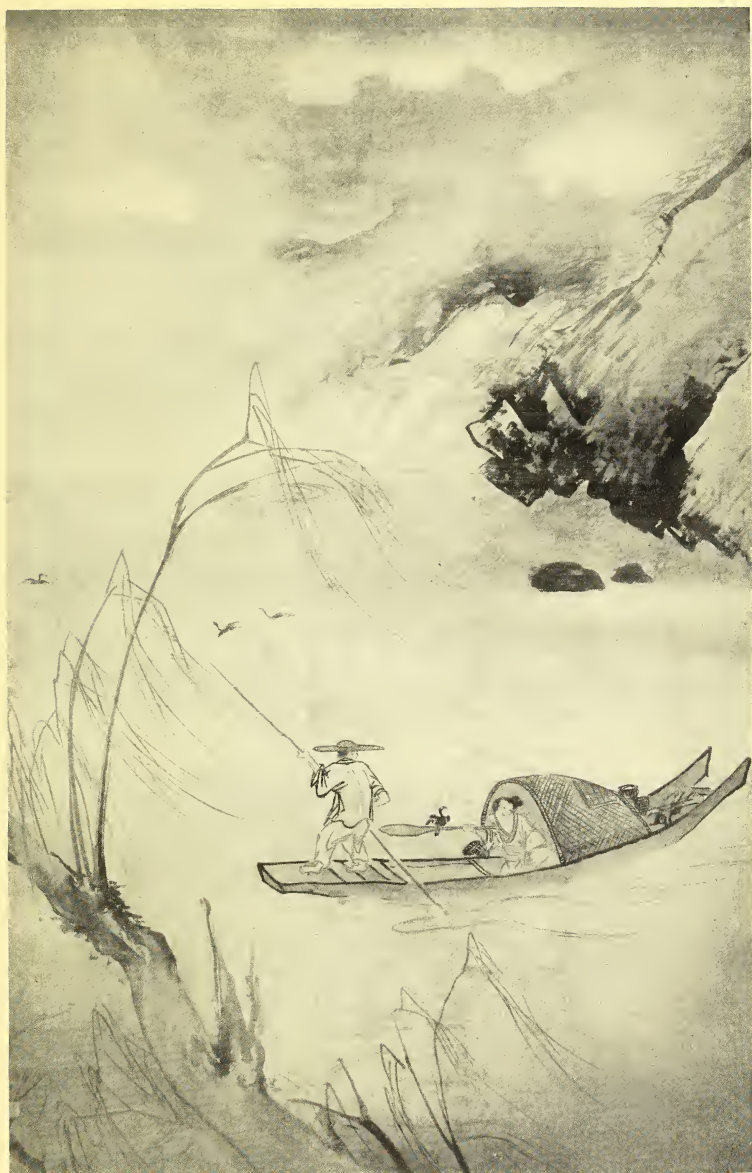
Limestone with a glossy black patina. Late Six Dynasties or early T'ang.

Height 12 $\frac{1}{2}$ ".

- 17.242 81. SEATED FIGURE OF THE BUDDHA OF MEDICINE, YAO SHI 藥師, CALLED BY THE JAPANESE YAKUSHI.

White marble with vestiges of green and red paint. T'ang dynasty. Below the figure on the left side is an incised inscription reading, "*Yao Shi P'u sa Chao Te Ho Chia Kung Yang.*"

Height 27 $\frac{1}{2}$ ".



No. 42





17.10 82. ERECT BODHISATVA.

Blackish limestone encrusted with a deposit of powdery yellow earth. Incised inscriptions on the back and sides of the base. T'ang dynasty.

Height  $28\frac{3}{4}$ ".

11.412 83. BUDDHIST TRINITY WITH A BODHISATVA EN-  
THRONED IN THE CENTRE.

Limestone with a glossy yellow patina. On the back of the stone is an incised upright figure of Avalokiteçvara. T'ang dynasty.

Height 36".

## JADE OBJECTS

16.244 84. JADE TABLET (HU).

This object is reminiscent of the early knife forms used by the Chinese in the stone age, but the quality of the jade and the refinement of its cutting show that it must be classified among objects designed for ceremonial use. The orifices, which were placed according to constellations, were for the purpose of suspending the tablet over a coffin to keep evil spirits away.

Chou dynasty (B. C. 1122-255). Length  $10\frac{1}{2}$ ".

16.491 85. JADE KNIFE (YA CHANG).

This form was used in the administration of military posts and in the mobilization of troops. The two tooth-like projections symbolize warfare. A specimen of this beautiful shape and color was of high value and importance.

Chou dynasty. Length  $17\frac{1}{4}$ "; width  $5\frac{1}{2}$ ".

11.445 86. JADE SYMBOL (KUEI PI).

A combination of the sceptre *kuei*, and the disc *pi* used in sacrificing to the sun, moon, and stars. On the upper part of the *kuei* near its point, stars and celestial symbols are shown; on the central part within the circular disc, dragons of the earth appear; and at the base there is the ocean.

Han Dynasty. Height 10"; diameter  $4\frac{7}{8}$ ".

15.52 87. JADE ORNAMENT WITH LOOPED HANDLE.

The design suggests the fin of a fish, along one edge, and shows an animalistic head at the end of the looped handle.

Chou dynasty. Length  $12\frac{3}{4}$ "; width 4".

17.28 88. JADE TABLET (KUEI).

Possibly an early specimen of the "Chen Kuei," symbolical of Imperial Sovereignty and the emblem of an emperor.

This form was taken from that of the ancient axe or chisel used by the Chinese in the stone age, but this specimen is too fine in form and color to have been used for any ordinary purpose.

Chou dynasty. Length  $8\frac{5}{16}$ "; width  $6\frac{1}{4}$ ".

17.28 89. JADE TABLET (KUEI).

This tablet was carried by an official when he was admitted into the presence of the Emperor.

The Chinese believed that these jade objects were often dropped from the clouds, hence the pattern of thunder clouds in bands on this specimen.

Chou dynasty. Length 8"; width  $2\frac{1}{2}$ ".

17.47 90. JADE VASE (SAN).

This is probably a production of the Sung period, the design taken from the Chou bronze sacrificial vessels.

Sung dynasty. Height  $7\frac{1}{4}$ ".

91. JADE TABLET (KUEI).

16.97 Carried by high officials in order to gain admittance to the Emperor. A specimen as beautifully proportioned and shaped as this, and as carefully chosen for its color, must have been owned by a great dignitary.

Chou dynasty. Length  $9\frac{5}{16}$ "; width  $2\frac{7}{16}$ ".

92. JADE DISC OR RING (HUAN).

6.509 Carried by one who wished to speak with the Emperor. Used also as a girdle ornament or sent as a gift of thanks. The Chinese name "huan" signifies "to return or repay."

Chou dynasty. Diameter  $5\frac{1}{8}$ "; perforation  $2\frac{1}{8}$ ".

93. JADE DISC (PI).

17.67 The Pi or circular disc was the symbol of heaven and was used either during worship, or was offered to the Emperor,—“the Son of Heaven,”—by his feudal princes; or it was used for burial purposes.

Chou dynasty. Diameter  $6\frac{5}{16}$ "; of orifice  $1\frac{5}{8}$ ".

94. JADE TABLET (HU).

17.62 Probably used as a writing tablet, or for burial purposes suspended above the coffin as a protection from evil spirits.

Han dynasty. Height  $4\frac{3}{4}$ "; width  $8\frac{7}{8}$ ".

95. JADE DISC (PI).

16.506 Han dynasty. Diameter  $6\frac{1}{2}$ "; of orifice  $1\frac{3}{4}$ ".

17.65  
96. LARGE JADE CYLINDER (TA TSUNG).

The square Tsung was the symbol of the earth which was believed to be square outside and round within. The Tsung was used in the worship of the earth, and the corner designs signify its mountains, valleys, and rivers. When the Tsung was black or dark green it also became the emblem of the Empress. Tradition states that she weighed silk (a gift of the earth) by means of the Tsung (an image of the earth). The Tsung was also used for burial purposes.

Chou dynasty. Height  $4\frac{1}{8}$ "; width  $5\frac{1}{2}$ ".

16.498  
97. JADE "MEDICINE SPADE" (YAO CH'AN).

Chou dynasty. Height  $6\frac{3}{8}$ "; width  $4\frac{3}{4}$ ".

16.505  
98. JADE DISC (PI).

Yellow was the imperial color, and yellow discs were carried by the Emperor.

Chou dynasty. Diameter  $6\frac{7}{8}$ "; of perforation  $1\frac{1}{2}$ ".

16.155  
99. DECORATED JADE DISC (PI).

The two surfaces of this Pi are studded with miniature nipples or grains, in either case symbolizing sustenance. The bold decoration above the disc shows the later development of the early Chou type.

T'ang dynasty. Height  $8\frac{5}{8}$ "; diameter 6".

16.392  
100. JADE DISC (PI).

This Pi shows the nipple design in an inner circular band surrounded by dragon forms in an outer band.

Han dynasty; decorated in the T'ang period. Diameter  $9\frac{3}{4}$ "; of orifice  $2\frac{1}{2}$ ".

16.157  
101. JADE CYLINDER (TSUNG).

Chou dynasty. Height  $7\frac{1}{2}$ "; diameter  $2\frac{3}{4}$ ".

17.63  
102. JADE CYLINDER (TSUNG).

Chou dynasty. Height  $6\frac{7}{8}$ "; diameter  $2\frac{3}{8}$ ".

17.96  
103. JADE CYLINDER (TSUNG).

Chou dynasty. Height  $5\frac{5}{8}$ "; diameter  $1\frac{3}{4}$ ".



104. DECORATED JADE DISC (PI OR P'U PI).

17.137 This specimen shows an inner band of basketry design surrounded by an outer, serpentine pattern.

Han dynasty. Diameter  $5\frac{3}{8}$ "; of orifice  $\frac{7}{8}$ ".

105. DECORATED JADE DISC (PI).

17.145 Dragons with bird-like heads interlaced around either surface.

Han dynasty. Diameter  $6\frac{3}{8}$ "; of orifice  $2\frac{1}{4}$ ".

106. DECORATED JADE DISC (PI).

13.113 This specimen shows on one surface symbols of the combination of male and female elements in nature. Crudely carved dragons and clouds are shown on the opposite surface.

Han dynasty. Diameter  $6\frac{1}{2}$ ".

107. DECORATED JADE DISC (PI).

17.20 Han dynasty. Diameter  $4\frac{5}{8}$ "; of orifice 1".

108. DECORATED JADE DISC (PI).

17.138 Han dynasty. Diameter  $4\frac{3}{4}$ "; of orifice  $1\frac{1}{16}$ ".

109. JADE MEDICINE SPADE.

17.66 Chou dynasty. Length  $4\frac{7}{8}$ "; width 4".

110. LARGE JADE DISC (TA PI).

17.79 These large discs were often used by vassal states in paying homage to the Emperor. They were also called "Chang Pi."

Han dynasty. Diameter  $12\frac{1}{4}$ "; of orifice  $1\frac{3}{8}$ ".

111. LARGE JADE DISC (TA PI).

16.501 This specimen shows primitive animalistic and bird forms incised on either surface.

Han dynasty. Diameter  $10\frac{5}{8}$ "; of orifice 2".

112. DECORATED JADE DISC (PI).

17.59 This specimen shows exceptionally fine incised lines.

Han dynasty. Diameter  $8\frac{3}{8}$ "; of orifice  $2\frac{7}{8}$ ".

16.504  
113. JADE DISC (PI).

Chou dynasty. Diameter  $7\frac{1}{4}$ "; of perforation  $1\frac{5}{16}$ ".

16.161  
114. JADE KNIFE.

Treasured for ceremonial use. Objects as fine as this and the next two specimens were never in ordinary use.

Chou dynasty. Length 19"; width  $3\frac{1}{2}$ ".

16.160  
115. JADE KNIFE.

Chou dynasty. Length  $19\frac{3}{8}$ "; width  $3\frac{1}{4}$ ".

16.490  
116. JADE KNIFE.

Chou dynasty. Length  $15\frac{1}{8}$ "; width  $4\frac{9}{16}$ ".

17.24  
117. JADE SCEPTRE (TING OR TA KUEI).

Used for ceremonial purposes. This specimen shows its importance in its size, color and form.

Chou dynasty. Length 21"; width 4".

## INDEX





# INDEX

The references are to the catalogue numbers

- Ba En, 44.  
 Ba Kōso, 44.  
 Bantsuto-konoku, 55.  
 Ba Tatsu, 46.  
 Bayen, 44.  
 Bei-gen-shō, 34.  
 Chang Hsüan 張萱, 18.  
 Chang Hsün 張詢, 21.  
 Chang Kuei 張珪, 2.  
 Chang Mei 張玫, 25.  
 Chang Seng-yu 張僧繇, 3.  
 Chao Ch'ang, 33.  
 Chao-lieh 昭烈, 11.  
 Chao Ling-jang 趙令襄, 31.  
 Chao Meng-fu 趙孟頫, 15, 47, 65.  
 Chao Ta-nien 趙大年, 31.  
 Ch'ao Yu 樵友, 72.  
 Che Tsung 哲宗, 31.  
 Cheng Fa-shi, 5.  
 Cheng Roland, 7, 31.  
 Chia Ch'ing 嘉慶, 7.  
 Chia Shi-ku 賈師古, 60.  
 Chiang Kuan-tao 江貫道, 28.  
 Ch'ien Hsüan 錢選, or Ch'ien Shun-chü 錢舜舉, 47, 48, 64.  
 Ch'ien Lung, 47, 56, 69.  
 Ch'ien Yu-tan, 47.  
 Ching Hao 荆浩, 23.  
 Ch'iu Ying 仇英, 39.  
 Chotainen, 31.  
 Chou Fang 周昉, 14.  
 Chou Wen-chü 周文矩, 64.  
 Chü Jan 巨然, 30.  
 Chung-cheng 中正, 32.  
 Chung-lang 仲朗, 14.  
 Chü Yen, 30.  
 En-ryū-hon, 5.  
 En-ryū-toku, 8.  
 Fan K'uan 范寬, 32.  
 Godoshi, 10.  
 Han Huang 韓滉, 20.  
 Han Kan 韓幹, 16.  
 Ho Ch'ung 何充, 57.  
 Hsia Kuei 夏珪, 42, 43, 64.  
 Hsieh Ho 謝赫, 1.  
 Hsü Fen 徐賁, 56.  
 Hsü Hsi 徐熙, 64.  
 Hsü Ling, 4.  
 Hsü Tao-ning 許道寧, 27.  
 Hsü Ch'ung-chü 徐崇矩, 64.  
 Hsüan Tsung (Li Lung-chi) 玄宗, 10.

- Hu Kuei 胡瓌, 24.  
 Huang Ch'üan 黃筌, 29, 64.  
 Huang Chü-pao 黃居實, 29.  
 Huang Chü-ts'ai 黃居采, 64.  
 Huang Po-ssü 黃伯思, 14.  
 Huang Wen-chi, 39.  
 Hui Tsung 徽宗, 7, 41.  
 Hung Ku-tse 洪谷子, 23.  
  
 I-gen-kitsu, 33.  
 I Yüan-chi 易元吉, 33.  
  
 Kakkei, 42.  
 Kao Huai-pao 高懷寶, 59.  
 Kisō Kōtei, 41.  
 Ko-gai-shi, 1.  
 Ko-kai, 24.  
 Kou Lung 勾龍, 49.  
 Kuan Fu-chen 管夫人, 66.  
 Kuan Hsiu 貫休, 22.  
 Kuan Tao-sheng, 66.  
 Ku K'ai-chih 顧愷之, 1, 51.  
 Kuo Hsi 郭熙, 64.  
  
 Leng Chen-jen 冷真人, 61.  
 Leu-ju 六如, 75.  
 Li Ch'eng 李成, 26, 27.  
 Li Kung-lin 李公麟, 37, 38, 39, 40, 64.  
 Li Lung-mien 李龍眠, 27.  
 Li Shan 李山, 4.  
 Li T'ang 李唐, 42, 75.  
 Li T'ieh-k'uai 李鐵拐, 62.  
 Liang K'ai 梁楷, 50.  
  
 Liu Pei 劉備, 11.  
 Lu mei-niang 盧妹娘, 57.  
 Lung-mien Chü-shi, 37.  
  
 Ma Hsing-tsu 馬興祖, 44.  
 Ma Ku 麻姑, 25.  
 Ma Soo, 1, 4, 31, 71.  
 Ma Ta 馬達, 46.  
 Ma Yüan 馬遠, 44, 45.  
 Meng Hsiu 夢休, 21.  
 Mi Fei 米芾, 16, 34, 35, 36.  
 Mi Siang-yang 米襄陽, 34.  
 Mi Yüan-chang 米元章, 34.  
 Mokkei 44.  
 Mu Ch'i 牧溪, 44.  
 Mu-ein, 64.  
  
 Ni Tsan 倪瓚, 69, 70.  
  
 Omakitsu Ōi, 12.  
  
 Pien Luan 邊鸞, 17.  
 Po Hsi, 35.  
 Po-shi 伯時, 37.  
  
 Ri-ryū-min, 37.  
 Ri-sei, 26.  
 Ryokai, 50.  
  
 Sheng Tzū-chao 盛子昭, 64.  
 Siang-yang, 16.  
 Su Han-ch'en 蘇漢臣, 52.  
  
 T'ang Hou 湯垕, 1.  
 T'ang-hui, 27.  
 T'ang Yin 唐寅, 75.

- Te Tsung (Li Kua) 德宗, 14.  
 Te-yin 德隱, 22.  
 T'ieh Yün 鐵雲, 56.  
 Ts'ao-chih 曹植, 1.  
 Ts'ao Pa 曹霸, 16.  
 Tuan Fang, 1.  
 Tung Ch'i-ch'ang 董其昌, 23, 34.  
 Tung Yüan 董源, 28, 30.  
 Tzŭ-ang Sung-hsüeh 子昂松雪, 65.  
 Unrin, 69.  
 Wang Hia, 王洽, 19.  
 Wang Hsio, 41.  
 Wang Liang-ch'en 王良臣, 68.  
 Wang Wei 王維, 12.  
 Wang Wen-chi 王文治, 11.  
 Wang Yüan 王淵, 25, 67.  
 Wei Yen 韋偃, 16.  
 Wō-sen, 29.  
 Wu Tao-tzŭ 吳道子, 10, 11, 13.  
 Wu Tao-yüan 吳道元, 10.  
 Yang T'ing-kuang 楊庭光, 13.  
 Yen Hsien-p'ing 閻誕平, 64.  
 Yen Li-pen 閻立本, 5, 6, 7.  
 Yen Li-te 閻立德, 8, 9.  
 Yüan Ch'ien 袁倩, 58.  
 Yün-lin 雲林, 69.  
 Yu-wu, 42.





















SMITHSONIAN INSTITUTION LIBRARIES



3 9088 01675 3519